REGD. No. B 3517

filmindia

APRIL 1946

INLAND Rs. 2/
FOREIGN Sh. 4/

★ NARGIS ★ in MOGHAL-E-AZAM directed By K. ASIF

★ VEENA ★ in MOGHAL-E-AZAM directed By K. ASIF

Riding the Wind
and Commanding
the Whirl-Wind in
* INQUALAB
and now
Crest-ridden
on the rip-tide of
Moon-Blanched Romance in
SARAI-KE-BAHAR
Sabita
is out to outdo herself!
NATIONAL STUDIOS Ltd.

What a wonderful code of behaviour is prescribed for a married Hindu woman! We wonder whether the producer's or the director's wife did the same in their early days of wedlock.

In the producer's home when this educated girl from good society dances she advises all the members to drink to their hearts' content giving short life as an excuse and youth as a passing phase. She asks them all to fill their eyes with her youth and get intoxicated. What a pattern of behaviour is thus prescribed for the educated girls of India!

One has only to see these lewd and filthy sequences between the film producer and the film star to be completely disgusted with the Indian films, the Indian film industry and the Indian film stars. These sequences constitute the most disgusting slander on the Indian film industry.

In producing "Din Raat" what do the Navyug Chitrapat seek to portray? Do they mean to tell us that the Indian film industry is full of debauched producers who are daily demoralizing girls from good society by lewd overtures during working hours? Do the Navayug Chitrapat dare to suggest that all the educated girls from good society, who are working in the films today, are of the type portrayed in the picture?

And yet what else can the public conclude seeing the single film producer and the single film star, as shown in the picture, become representative portrayals of the film industry?

We challenge the Navyug Chitrapat Ltd. to point out to us a single producer in our film industry today doing the dirty things as shown in the picture. If they can't do so what type of realism were the Navayug people trying to show? Such putrid imagination divorced from all sense of decency deserves to be condemned by all decent people. To what extent can the filthy imagination of a producer be permitted to stretch to earn some filthy lucre? Should the child bite the breast of the loving mother that feeds it?

In "Hasrat," a story of New India Pictures, Rani Bala plays the lead.

We wrote about this to Rai Bahadur Chuni Lall, the President of the Indian Motion Picture Producers' Association. Responding to our urgent call from a sick bed, he went to see this picture and now writes to us: "I quite agree with you that the picture as it stands at present disgraces everybody connected with the Indian film industry and particularly the producers and the artistes."

And yet this disgusting slander against his community has been forged by a film producer. Can perversion go further? And can the producers blame those members of yellow journalism who keep on shouting to the world that all film producers are unpunished scoundrels, when a film producer himself depicts vividly before millions the debauched life of a film producer?

In "The Journal of the Film Industry", the official organ of the Producers' Association, Editor K. M. Multani shouts himself hoarse throwing blame at the door of the journalists for running down the producers in and out of season. What has he to say now about the 11,000 feet of celluloid slander exposed before millions by a member of his own brotherhood?

Though tragic, the situation has in it some cruel humour from which it is difficult to escape.

For twelve long years, "filmindia" has been shouting itself hoarse asking boys and girls from good society to join the film industry. After years of hard work, propaganda and argument we have been able to induce numerous educated persons, men and women, to take up the film as a career. Today we have hundreds of graduates working in different departments of our film industry.

All these people stand condemned today because of the cowardly slander of a single producer who thinks that the film industry is still crowded with demoralized persons.

If "Din Raat" is allowed to continue on its merry career in its present shameful form, no decent man or woman will care to associate with the Indian film industry. A producer like Rai Bahadur Chuni Lall who insists on employing educated and cultured talent may well give up his future hopes of getting such persons to work in the industry.

Millions are going to laugh at our industry after seeing "Din Raat". Those who are in the industry today and have slaved for years to build it into a national industry are likely to go down in the esteem of the good people of the world when they meet others in different walks of life.

And all this because one dastardly producer has the impudence to condemn a whole community of film producers.

We shall wait and see what action the august association of our producers takes against this picture. The least that should be done, and immediately, is to stop circulation of this picture and revise it suitably before releasing it again for mass entertainment. If the Producers' Association fails to do this, it must accept, willingly or unwillingly, a complete condemnation of all its members and of those working in the industry—and at the hands of a film producer.

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

GE AND GLAMOUR

Film stars in India never grow beyond their twenties. he other day I met a 45-year old dame who has been orking in the films for the last 20 years. With impish discretion when I asked about her age, with an impunity at took my breath away, she said she was only 28.

Yes, Indian film stars are very sensitive about their ge. If they could help it, most of them would love to be lled "baby" stars but with half-a-dozen babies shouting Mama" at home, we are spared at least this outrage.

Age has always been a sensitive point with the oman as a race but one fails to understand the hyper-nsitiveness betrayed by our film stars about the ca'endar at keeps changing every year adding a year more their glamorous appearance. After all every uman being, man or woman, has to get old me day and I cannot understand what particular bjection our film stars have in telling us their true ge. A woman is as old as she looks is a well-proved lage and under-counting the age is not going to rub off ie traces of age from the faces of our g amour girls. See-ig that every year, like every child, leaves its trace on the nsitive face of the woman, one fails to understand what rticular illusion is sought to be gained by this game of ide-and-seek.

Max Factor can rub a few years off at 100 yards but a close-up even Max Factor's grandfather will have to row the sponge in despair.

Ho lywood film stars are evidently not so hypocritical their Indian sisters. Can you believe that the glamorous arlene Dietrich, the woman with the perfect legs, is a randmother in her 41st year and has a daughter 21 years d? Constance Bennett is just 40 while her sister Joan. is 5.

The coy little Claudette Colbert has just signed a even-year contract at 40, whi'e Joan Crawford, who has een working for over 20 years in Hollywood openly ad-its being 37 years, though you can safely add five years ore to her mathematics.

Bette Davis, one of Hollywood's most famous actresses, oesn't care a damn if every one knows that she is 37. While Kay Francis has passed the 41 mark, Greta Garbo, ie most glamorous, is 39 years today.

Katherine Hepburn is 36 and Myrna Loy, the perfect ousewife who has failed twice in her own domestic adven-ures, is a 40-year o'd girl. Irene Dunne, who is still con-idered as Hollywood's most beautiful woman, is not a day elow 41 and only a month older than Norma Shearer.

And let us take a few glamour boys. Ronald Co'man. hat ever popular hero, is in his 55th year, earning near'y lakhs of rupees per picture, while William Powell, Myrna Loy's popular screen husband, is waxing strong in his 53rd summer.

Is it therefore difficult to imagine Charles Boyer being 46 and looking so romantic at that age?

Well, if Hollywood boys and girls can admit their years, what is wrong with our girls giving their confessions? In any case, whether our girls admit it or not, we know their age. But if we are told the truth, we may not add a few unnecessary years which their looks compel us to.

A MYSOREAN IN TEMPER

Raghavendra Rao, a Mysorean in Gwalior, is wild with me because of my strong remarks about the Mysore State authorities banning the film of the proceedings of the A.I.C.C. session.

Writing to Editor Patel, the angry Raghavendra says, "so far as this particular ban is concerned, Judas should know that the people in Mysore could in no way be held responsible for it is the act of the Government which is not a full-fledged responsible Government." He therefore considers my remarks as "unwarranted", my cheap jibes as

Madhuri is still an attractive proposition as will be seen in "Gvalan," produced and directed by Baburao Patel.

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"ill-thought" and my challenge as "unworthy of a man who is supposed to understand his responsibility."

At another place in his long-winded letter, the angry Raghavendra says that "Mr. Nicholson of the British Parliamentary Delegation observed that the people of Mysore are fortunate in being citizens of a progressive and prosperous state."

I should like to ask friend Raghavendra after whose dinner had Nicholson spoken—after the people's or the prince's? And when did I ever say anything about the people of Mysore? What I wrote in the January issue was condemning the stupid act of the Mysore Government which Raghavendra himself describes as "not a full fledged responsible government."

Where the hell is the complaint then? Why can't this patriotic Mysorean in Gwalior be a little more sensible?

I still think it is a shame to be a Mysorean if by being so one is expected to contribute to the present reactionary and bureaucratic government prevalent in Mysore—a government that bans the faces of the nation's most beloved leaders on the screen.

I should advise all Mysorean Raghavendras, spread all over India, to read my writings with greater care in future before pulling me up again.

THE RACKET OF EXTRAS

Of all the numerous rackets prevalent in the Indian film industry, the one practised by the "Extra Suppliers" is about the most annoying.. The "Extra Supplier" is the person who supplies to the different film studios extra men and women who are required for mob scenes, dances and for minor roles.

There are half-a-dozen of these Extra Suppliers operating in Bombay and supplying hundreds of men and scores of girls to producers who require such "atmosphere" in their films.

No one in the world can object to these people carrying out their business of supplying extras. Even in Hollywood there are umpteen agents who do this business on a big scale.

What we object to are the methods of these Suppliers which have turned the business into a racket. Usually, the Extra Supplier, bar a couple of happy exceptions, is identified as an unpunished goonda, and no wonder seeing that his methods of work can be easily recognised as an improved technique of goondaism.

The pool of extras—men and women—is a common crowd from which the half-a-dozen Extra Suppliers draw their supplies for different studios.

Very often, perhaps too often, the very men or women that are previously supplied by one Extra Supplier to a studio are taken to another studio by another Supplier on the very same day that these extras are required to maintain scene continuity. This procedure constantly holds up the work of one producer or other almost every day and without the producer being able to do anything about it.

If a producer shows his desire to be independent of these Suppliers by negotiating directly with the extras, he is given a mild threat while the extras, themselves, receive a few sticks on their unprotected skulls. In fact this woeful racket of supplying extras to the studios is maintained purely by methods of goondaism in which the knife and the stick feature prominently.

Another aspect of this racket, callous in its execution, is the scale of payment at which these extras are paid.

While the studios are made to pay on an average of Rs. 60|- per day for an extra girl who can swing her hips below an ugly face, the girl actually receives Rs. 20|- for her work, the balance being pocketted by the Extra Supplier.

Little boys for whom studios pay Rs. 4|- a day, receive only 8 annas for their day's labour, Rs. 3|8 per head going into the pockets of the Supplier. Men, who can speak a few dialogues and are charged to the producers between Rs. 20|- and Rs. 30|- per day, actually receive between Rs. 8|- and Rs. 10|- per day.

All the extras working in the different studios know this dirty game too well, but they dare not protest through fear of the professional goondas who are paid to "protect" the interests of the Extra Suppliers.

Recently some extras tried to form an association of their own but in the absence of any support from the different studios and in the face of the threats from the Extra Suppliers, the attempt was given up.

But why didn't the studios support them seeing that they could get the extras for less money by direct negotiation?

The reason is simple. Almost at every studio, the production manager works in tow with the Extra Supplier and takes the lion's share of the illegitimate profits.

Unless this studio man gets his pound of flesh, there is no chance of the Extra Supplier getting enough business during the month. It is difficult to believe but it is too true that a single production manager gets as much as Rs. 2000|- every month as a fixed compensation from his studio's Extra Supplier. The Extra Supplier has to spend another thousand rupees every month to keep the lesser ones pleased so that good fellowship prevails all around. And after these severe cuts in his income, the Extra Supplier still makes enough money every month to feed half-a-dozen sweethearts, to waste a hundred bottles of Scotch every month and to maintain a couple of cars for comfort.

Now don't run away with the idea that the poor producer is robbed of all this huge money without his knowledge. The producer knows everything but has a racket of his own to run. He tolerates all this because every month he expects from the Extra Supplier a receipt of at least twenty and odd thousand rupees for supplying imaginary extras for film shooting and these receipts when they pile up at the end of the year as production expenses save to the producer two lakhs and odd as net profits without the necessity of paying any income-tax. So the Extra Supplier's racket pays every one from the producer to the Supplier for different individual reasons. The only losers are the poor extras who receive less and sign for three times more. Of course, it is not fashionable to sympathise with the income-tax department of an alien government and we won't do so.

Now do you still wonder why our production costs are going up? And do you believe the producers when they shout about their huge losses in these productions and on the quiet buy buildings for their favourite stars?

Well, as everyone is enjoying this well-managed racket, we shouldn't complain. We would, however, like to record a plea on behalf of the poor extras who deserve a little more share of the profits of this racket. Aren't they the people who sweat for it?

There is another side to this affair—the tiresome side of business morality and integrity. But we dare not say anything about it in the film industry. It is not done.

FILTHY BUSINESS METHODS

In their anxiety to sell their pictures, Indian producers and too often our exhibitors take obscene liberties with their publicity display. In almost all principal cities of India we see cinema halls exhibiting obscene and suggestive posters of stars to attract people to the box-offices. From Karachi comes a report that some exhibitors in this crowded port show the ingenuity of erecting wooden cut-outs of the nude figures of some foreign stars mounting the head of an Indian star in place of the original.

To say the least, this is the most filthy method of selling motion pictures to our people. We back the protest recently made by the Bombay Vigilance Association to the Government and the Police authorities urging that suitable action should be taken against the exhibition of indecent and suggestive posters at road junctions and other public places.

Other important organizations such as the Missionary settlement for University Women, the Bombay Presidency Women's Council, the Gujrati Hindu Stree Mandal and the Bhagini Samaj have also supported the protest of the Bombay Vigilance Association.

Now the Vigilance Association has received the following communication from the Government:

"I am requested to suggest that your Association should bring to the notice of the Commissioner of Police, Bombay, in future, any concrete instances of the display of obscene or indecent posters. I am to add that instructions have been issued to the police to maintain a vigilant atti-

Naseem can still set the heart palpitating in "Begum," a story of Taj Mahal Pictures.

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Cameraman : M. R. BHATTI

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tude in this matter, and to take immediate action either under Section 292, Indian Penal Code, or under Section 133, Criminal Procedure Code, read with Section 268 of the Indian Penal Code, in suitable cases."

Section 133 of C. P. C. read with Section 268 of I. P. C. refers to Public Nuisance which causes common injury, danger or annoyance to the public. The provisions of Section 292 of the Indian Penal Code are, however, more pointed for the present purpose:

Sec. 292: "Whoever sells, lets to hire, distributes publicity exhibits, or in any manner puts into circulation, or for purposes of sale, hire, distribution, public exhibition, or circulation makes, produces or has in his possession any obscene book, pamphlet, paper, drawing, painting and representation or figure or any other obscene object whatsoever—etc. etc.—shall be punished with imprisonment of either description for a term which may extend to three months, or with fine, or with both."

Three months rigorous is rather a light sentence for our lawless film people, half of whom deserve to be hanged without a trial. We would, however, like to see a dozen exhibitors doing these three months as quickly as possible, seeing the way they slander even Virgin Mary to sell a motion picture.

By the way, any member of the public can report to the Commissioner of Police any instance of Exhibition of indecent posters and the authorities are bound to take action if the complaint is justified.

"GUNGA DIN" AND JOGINDER SINGH

Elsewhere in this issue we have published a report about military electrician Joginder Singh of Punjab undergoing a sentence of life transportation in the Lahore Central Jail for the patriotic offence of protesting when a foreign picture slandering India was being shown to the people in Greece.

It is reported that when "Gunga Din" that scandalous picture produced by R. K. O. Radio of America slandering Indians, was being shown at a cinema hall in Greece, Joginder Singh and few other Indians protested to the British military authorities against the exhibition of this picture. His protest, however, fell on deaf ears and Joginder Singh, who felt deeply about the picture, as every decent Indian would, visited the cinema and tried to stop the show.

A British guard, perhaps to maintain the inviolable prestige of the Union Jack, fired at our brave electrician but Joginder Singh taking a patriot's aim retaliated by firing at the guard and killing him on the spot. Patriot Joginder Singh was soon overpowered, court-martialled and sentenced to death. Subsequently, however, the sentence was commuted to transportation for life.

Now Patriot Joginder is in Lahore Central Jail wondering whether a Britisher, an American or a Russian would not have acted in a similar manner under similar circumstances.

Patriot Joginder's case must become an item of account which the Indian National Congress wish to settle with the alien government.

We can't afford to keep Patriot Joginder rotting in jail all his life because he killed a tommy in self-defence whilst upholding the honour of his country and his people. Can we?

The Congress leaders have valiantly defended the cause of the smallest I. N. A. soldier, then what about our young Joginder? Does he not deserve their sympathy?

We would like to see Joginder out of the British jail soon as possible.

UR CHEAPEST STAR

Amnesia, a malady in which the sufferer loses his emory, has become a very important accessory to writers motion picture stories. "Random Harvest" an M.G.M. ture popularised amnesia in India as a main feature in r screen stories.

After the release of "Random Harvest" in Bombay, so ny Indian pictures starring amnesia in its numerous stortions appeared on the screen one after another that en our audiences got so badly affected, till they could t remember whether they had seen amnesia in Pancholi's Dassi" or Fazli's "Ismat" or Murli's "Amrapalli". (In e last picture the long-forgotten Sabita Devi returned to e screen as an amnesia star).

Indian producers welcomed this new "star" with both nds because they did not have to pay for it in black arket money. And amnesia could always turn black oney into white one merely by losing a moment of emory.

I think it will be useful for our amnesia producers and rectors to know a few truth-stranger-than-fiction incidents om real life. We expect these incidents on the Indian reen within the next six months, so here they go:

Trooper Peter Axton was blown up in El Alamein and st his memory. Advised by his parents, the hospital llows gave Peter a trombone. Peter took it automatically id started playing it. With the musical notes came his past emory gradually till he remembered that he was once trombonist in the Army.

Sailor Fergusson lost his memory fuse after being rpedoed. He got back the current when he heard on the wireless "I'll Walk Beside You", the favourite song of his wife.

Within a few minutes of leaving his house, another young man lost his memory. Three days later he was found working at Aldershot unconscious of his past. The authorities found a young woman and sent them both back on an aeroplane. On the air journey he noticed a wedding ring on the woman's finger and asked "Are we married?" They were. And later he got back his old self, except those three days in the streets when the fuse had snapped.

Well, let us see who gives us these three incidents quickly on our screen. No prizes offered.

SALUTE TO MINERVA CINEMA

With regard to my remarks in the January issue of "filmindia" regarding the filthy advertisement of "Bisvi Sadi" which appeared in the "Dawn" of 28th November 1945, the Manager of the Minerva Cinema, Delhi, where the picture was running, writes to the Editor as follows:

"We beg to clear our position for your remarks in your January, '46 issue (under the heading "Bombay Calling") regarding the offensive advertisement of "Bisvi Sadi."

"The entire publicity was done by the Managing Director of M|s. Evening Pictures Ltd., Delhi, and they are solely responsible for the above advertisement.

"The day this advertisement was brought to the notice of our 30 years' experienced manager, he warned the manager of the above distributors to keep off from such dirty publicity.

"Kindly insert this, so that the readers may know that it is not our work at all."

I regret I could not reproduce this letter, which is dated 21st January, earlier owing to pressure on space.

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Songs:
NAZIM, SHAMS & HUSAINI
Music:
GHULAM HAIDER

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of Ratan Fame.
Cameraman: S. N. GROVER.
Producer: M. A. MUGHNI
Also under Production "PARO"

Here is a straight-forward, self-respecting exhibitor who is not afraid to tell the truth.

I now want to know what the different noisy trade associations we have, have done about this matter. Now they know who are the culprits. Before I comment again, I shall wait and watch the developments.

MUNICIPAL THEATRE AT LAST

Taking up our suggestion in the December, '45 issue of "filmindia", the city fathers of the Bombay Municipal Corporation, sanctioned on the 4th of March, the construction of a municipal theatre in the City at a cost of rupees two lakhs.

Though it will be a rather poor theatre, that costs only two lakhs, it is a good beginning for a city that had never before thought of providing any special amenities to its long suffering citizens.

It will be a good idea, however, to make a really good job of this municipal theatre scheme by asking some public spirited citizen, one who can afford, to contribute a substantial amount as additional donation and build a really first-class theatre that can become a pride of the First City of the Indian Empire.

In any case, we congratulate our City Fathers on the promptness with which they adopted our suggestion and particularly thank Mrs. Lilavati Munshi and Mr. S. K. Patil who chaperoned the scheme.

We now expect other cities like Calcutta, Delhi, Lahore, Madras, Ahmedabad, Karachi etc. to follow Bombay's example. There should be a network of municipal theatres all over India.

YOU'LL HARDLY BELIEVE

That V. Shantaram's "Dr. Kotnis" will run 50 weeks at the Swastik, Bombay, 45 out of which have been booked in advance.

That in the Golden Jubilee Week, V. Shantaram will be presented by the Abbas-Sathe Syndicate, gold medals for the best story, the best acting, the best direction, the best music, the best cinematography, the best recording, the best dialogue, the best publicity and for the best heroine. After this presentation Shantaram will be the best man in the world after Adam—and how easily.

That the only picture V. Shantaram is scared of as a competition to 'Dr. Kotnis' is "Sharabati Ankhen" produced by "gentle" Jamsu of the British Empire. "Sharabati Ankhen" has also come out of the Rajkamal Kalamandir, the Quality Corner of the Indian film industry.

That Sardar Chandulal Shah was immensely pleased with his new picture, "Rajputani", which Hari Singh of Kashmir liked immensely. That is another competition Shantaram of "Dr. Kotnis" has to face.

That in future our princes are going to endorse all film products to provide guidance to the masses. So after a long time success is within reach of our producers. They don't need journalists to review the pictures and in any case they don't care.

That the members of the Producers' Association are more worried about the character "filmindia" gives to our film producers than how Navayug Chitrapat Ltd. try to paint them before millions. That way "filmindia" has always been more popular than our films.

That Cartoonist Shankar of Delhi is likely to come down to Bombay to capture the expressions of K. A. Abbas, Sathe and Dewan Sharar after the release of "Dr. Kotnis."

☆ ANNOUNCEMENT ☆

(Permission of the Central Government obtained for this Capital Issue)

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Sir Phirozshah Mehta Road, Fort,
BOMBAY.

That Kashinath Vankudre (Dada of Rajkamal) wi now take a vacation after his Herculean labour of pro ducing "Dr. Kotnis." Seeing Dada's huge photographs i several papers, it seems Shantaram has retired from pro duction.

That the happiest man these days is Friend Babura Pai. He loves Dr. Kotnis, the way he died in China t give V. Shantaram a picture to compete with "Lakh Rani."

That Syed Fatehlal wept when he heard that Dr Kotnis died in two places: China and Swastik. A doubl death is always heart-breaking and you can't blame sensitive artist like Fateh Lal.

That the Universal Pictures of America are reporte to have given an offer of 40 lakhs for the English versio of "Dr. Kotnis." And they say the greatest ambition o Hollywood producers is to produce a million dollar (Rs. 3 lakhs) picture in a life-time. Wonder where Universal brought all this money from.

That counting 40 lakhs for the English version o "Dr. Kotnis" and 60 more for the Hindustani version, V Shantaram will soon become a "Crorepati", a dangerous proposition for the income-tax, seeing that the picture coul not have cost more than eight lakhs of rupees.

That H. M. V. Chaturbhuj Doshi of Ranjit think "Dr. Kotnis" to be the best picture in the world, bar, o course, "Bharathari". After H. M. V.'s opinion Shanta ram must commit suicide having completed his life-work and not having anything left to do. To beat "Bharathari" he must be born again.

That Producer W. Z. Ahmed produces more picture in his publicity than in his studios. His recent threat is of 14 pictures in a row before the end of 1946. And Sar lar Chandulal says he is the most prolific. Anyway it is more profitable to produce pictures the way Ahmed does and certainly less expensive.

That Producer Kardar is reported to have divorced his first wife after years of separation. The fate of his two sons and a daughter is still not known. Now he can have three more, according to the Muslim religion.

That Film-actor Chandramohan discusses the form of race-horses in his drawing-rooms these days. At the Race Course, he has become too popular with the bookies who want his autograph on the cheque book.

That you should not be shocked if in future pictures our popular actor Motilal is billed as follows: "Motilal— By Special appointment to His Highness the Maharaja of Kashmir". In bald age, a crown fits well.

That K. M. Multani of the Producers' Association thinks that journalists are dogs who bark even after being fed with the choicest food by the producers. Why not try the choicest pictures for a change?

That it would be interesting to know the menu pro vided to journalists who praised "Adhikar", "Devdas". "Vidyapati", "Sikandar," "Achhut", "Admi", "Padosi", "Hamrahi" etc. Why not try the same menu again? Pro ducers after all are wise and practical men of business. Or aren't they?

That K. M. Multani has used more choice language than the food given in describing the journalists. Multani's language will contribute considerably in improving the relations between the producers and the journalists. And that is why Independent Producers invaded the Associa tion to teach every one around a lesson of their life. Let us see who learns and what.

That Ram L. Gogtay, the ex-secretary of the Producers' Association, seems to have turned his old coat inside out these days. He has suddenly discovered that Indian producers copy foreign pictures. What is wrong in that seeing that the very art of making motion pictures we have borrowed from the foreign people? What is wrong in adopting a good thing?

That Ram L. Gogtay thinks that our producers should give him a special bonus of Rs. 10,000/- for his past services and future sabotage of our film industry. What about "filmindia" getting a bonus because producers think that "filmindia" has rendered precisely the same services. We always like an equitable distribution of favours. "Filmindia" should be given nothing less than 5 lakhs, its services and sabotage being on a much bigger scale.

That with Ram L. Gogtay in the opposite camp, our producers are shivering in their pants these days and are going bald worrying about the future of our film industry. Why not give little Ram full freedom and watch the drift of our industry which 60,000 wreckers could not extinguish in a 30 years' grand effort.

That Ram L. Gogtay is getting more importance these days than the Cabinet Ministers who have come to India to give our country its freedom. At this rate we will have to make little Ram, the celluloid viceroy of India.

That after reading Ram L. Gogtay's epoch-making article in the "Film Daily," Hollywood producers have decided not to export their pictures to India. These Indian producers can be relied upon to close any running business including their own.

That Film-actress Mumtaz Shanti has decided to go on a hunger-strike at the gates of the Krishna Talkies in Bombay, because the film actress in "Din Raat" is constantly pawed by the film producer. She doesn't allow even her hero to touch her in her pictures. We can't allow our charming Mumtaz to die of hunger. That will mean killing Walli by starvation. Two deaths on hand would be too much blood to wash off.

That it was highly discourteous of Shiraz Ali Hakim to disappoint the numerous film rags who were itching to write his commercial obituary. Shiraz went out and purchased all the equipment of the Indian News Parade. And we have been under the impression that Shiraz was a very police man.

That film rags all over the country seem to be more interested in Baburao Patel and Sushila Rani than in the Indian film industry. Incidentally, these two have become pillars of Indian journalism. No one can start a paper without these prize newsmakers of India. It will be a shocking sight to see a film paper selling without criticism of Rani and Patel.

That Baburao Patel enjoys a unique position in the film industry. 60,000 people would love to see him murdered in cold blood. And no exception to this sacred desire.

That Sushila Rani is the luckiest girl in the film industry. Now Sardar Chandulal Shah claims her as a sister of his. The old Sardar is a more substantial brother than the hungry-looking Pandit Indra. These film people are emotional types. They toy with emotions while making pictures and get affected themselves. Why doesn't any one claim Baburao as the long-lost brother? That beggar seems destined to remain a prize-orphan of the world.

RAGE OF CALCUTTA!

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DEVBALA, TULSI,
INDU TANDON Etc.

Music:
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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

K. RAMA RAO (Tenali)

Why are songs inserted at each and every sad situation in our films?

That moony English poet, Shelley, wrote something about our saddest thoughts being our sweetest songs. But that was before the film industry was born. Had Shelley imagined what use producers were going to make of his poetic thought in inflicting pain on innocent millions, he would have rather died than written what he wrote. In Indian pictures corpses suddenly wake up, sing a song, drop a quick curtsy to our Pandit Indras and pop off again.

H. JOSHI (Lucknow)

What place have character, education and good breeding in the film world?

They have the same importance in film work as in any other field of human activity. Without these you can never make a really good film.

MISS K. BEHZAD (Allahabad)

When does a girl become a woman?

When she wakes up and opening her eyes sees the man in a boy.

R. S. DILWARIA (New Delhi)

When a girl is over twenty she mainly hides two things, her age and her dreams. Why?

That's what you think. Her age is written across her while her dreams are read in her eyes. What does she hide then?

CAPT. P. A. SOMALINGAM (S. E. A. C.)

How would you answer this charge to a foreigner, "Hinduism has no history"?

Hinduism is the history of all foreign and Indian races. India was the cradle of Aryan civilization, when Europeans were mere barbarians.

ZEBUN NESSA ATIQ (Calcutta)

A friend of mine told me that you are a glutton. Is it a fact?

What did she feed me with?

SATYENDRA PRASAD JAMUAR (Patna)

Do you think our producers are justified in making the cine-goers pay for their films to have sex-appeal, sex-appeal and nothing but sex appeal?

Sex appeal? Don't make me laugh. All that we have in our films is sex-repeal. We have a row of girls who would make a whole stud sterile.

S. L. AGARWAL (Hathras)

I saw Ramola in "Shukriya". I wonder how she could have remained quiet in the womb of her mother for nine months?

Inside there, there is not much space to move. But once released from there, they trample on hearts and walk away.

B. MEHROTRA (Cawnpore)

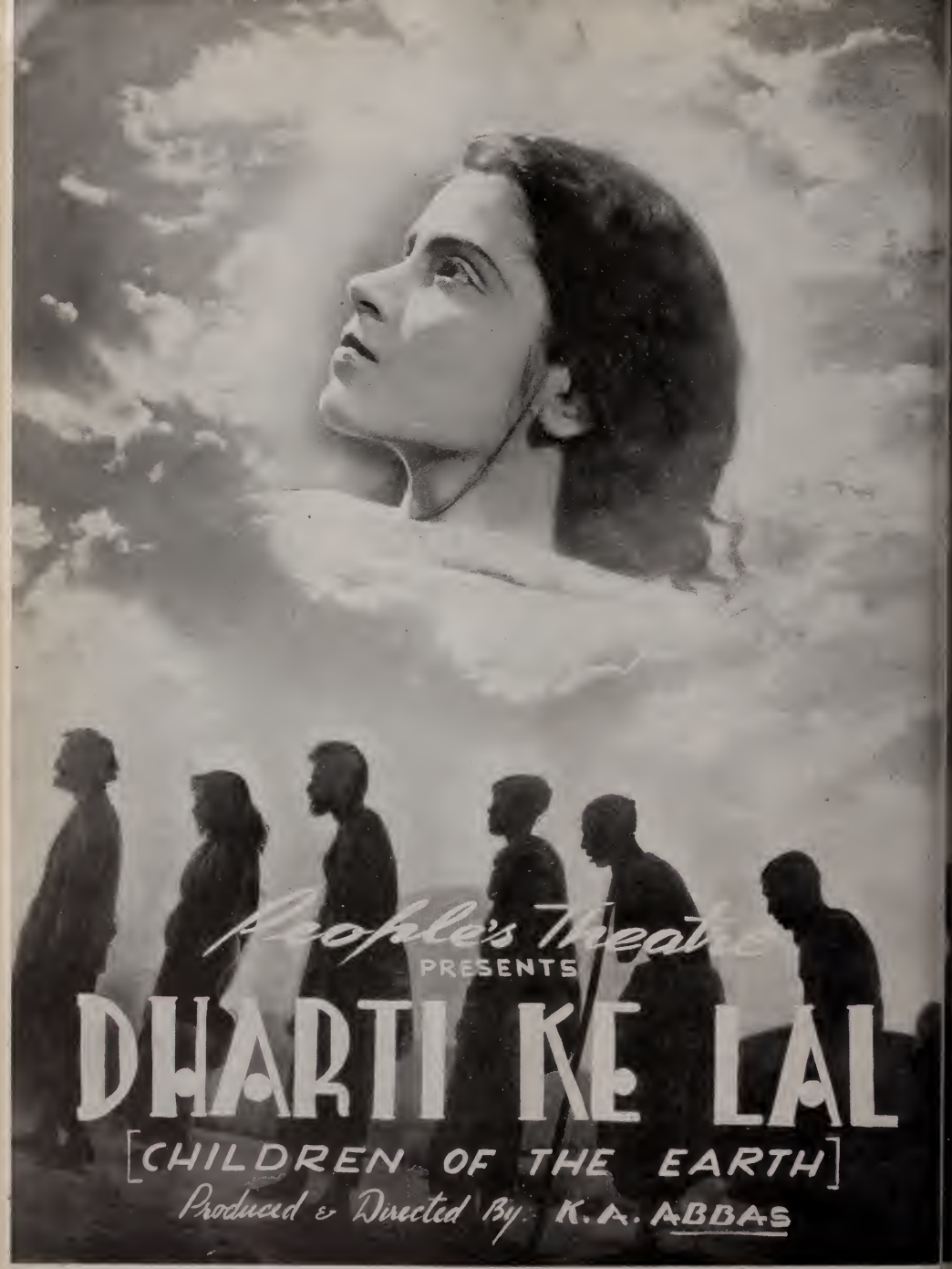
What will happen to the the film industry when the Congress ministries come into power?

The industry won't improve. If at all it will become worse with several 'protections' given to it. We might have a few pictures with cheap jibes against the foreigners who would be going out. Believe me, there won't be any improvement in quality.

MISS KUSUM KISHORY (Secunderabad)

Are parents responsible if they have ugly children?

Veera, a new comer, brings a pleasant personality to the screen in "Shikari," a picture of Filmistan Ltd.



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BOMBAY 4.

Normally, who else? Very rarely neighbours are blamed.

K. C. VERMA (Benares)

In reply to a question in your December issue you have said that 'film stars expose art.' Do you mean to say that the exhibition of bare legs in dances in "Vish Kanya," "Tadbir" and so many other pictures is art?

The intention to do so was artistic. What was seen, however, was wart and not art.

SHOEB KIDWAI (Lucknow)

Which is more tasty: to kiss the lips or to kiss the cheeks?

That depends on the taste of the powder and that of the lipstick. I am told that they have manufactured some tasteless lipsticks these days.

SHASHI D. SHUKLA (Cawnpore)

Does not woman mean a 'woe' to man?

Not if she 'echoes' what he says.

MISS N. D. SAHIJWALA (Karachi)

When does a girl look more attractive, at day, or at night?

I guess, during the day with her full camouflage. At night even her mind is stripped.

A. NAJMUNNISA BEGAM (Melvisharam)

Some nations call their country "Motherland" and others call it "Fatherland." Will you explain this difference?

Poets, who are nearer the spiritual and who keep the warmth of their mother's womb longer, call it motherland, while politicians who emulate the material ambitions of their fathers, call it Fatherland. A land is a good land if it gives you food and one shouldn't be sentimental about it by lending it the father's or the mother's sex. What about those $3\frac{1}{2}$ millions who died in Bengal recently? What should they call their land?

N. BHAGWANDAS (Mysore)

What is the definition of woman?

Woe-man.

BRIJ KISHORE (Shahabad)

What is more attractive: Woman or Nature?

Woman is the most puzzling knot of nature.

What has Pakistan to do with Islam?

Islam flourished centuries before the man who thought of Pakistan. Islam is a great religion. Pakistan is petty politics of greed and power.

MISS MAGGIE D. SOLOMON (Poona)

What would you say or surmise if you saw a young man and a young woman always in each other's company, although they are not married?

Playing with fire and toying with the future.

What is inimitable about my 'jatwalla' David (Abraham) in the picture "Gvalan"?

His queer baldness.

What is Kedar Sharma's next move now that Kamla Chatterjee is dead and gone?

The Star of Many Moods and Charms in a Role he was born to play!

See **Ashok Kumar**

Playing the toughest Role of his Career as Badal.

FILMISTAN'S

SHIKARI

☆ *Featuring:* **VEERA : PARO : V. H. DESAI : RAMA SHUKUL : S. L. PURI.** ☆

Director : **SAVAK VACHA.** : *Story :* **GYAN MUKERJI**

☆

AND NOW LOOK OUT FOR

SHOBHA

(SENSATIONAL FIND OF THE YEAR)

in

SAFAR

with

KANU ROY

Director: **B. MITRA.**

☆

☆

Bharat Bhushan comes to the screen after a long time as "Krishna" in "Shri Krishna Bhagwan," produced and directed by Mr. W. Z. Ahmed.

Proving his loyalty by dedicating a picture to her memory.

BIPIN C. TEWARI (Lucknow)

In your December 1945 issue all the first four prizes were given to the ladies. Does this mean that they are more competent than men in asking better questions?

Women were always good at asking questions. What surprises me is that they are asking sensible questions these days.

BASHIR AHMED (New Delhi)

What should those persons like myself who generally agree with your criticism of pictures do? Should they stop going to the pictures in despair? If aye, they would lose much of the pleasure and benefit that they derive out of reading "filmindia," for then they cannot appreciate and pass judgment on your views?

So you pay your good hard-earned money to our producers to check up on me. How do you expect our films to improve in quality at this rate?

M. J. DAWSON (Bangalore)

Modern sarees are becoming more and more transparent—is it to make the dames look dreamy or is it to reduce the weight on their delicate figures?

To permit some sunlight to penetrate, to give the skin a sun tan. You know our women don't go to Brightons and sprawl on the sands in birthday costumes.

RAGHUVIR UJREKAR (Bombay)

Have you paid your tribute on 21st January to the great Lenin on his 22nd Anniversary?

How am I related to the great Lenin? I am a child of the greater Gandhi.

Why are the photos of new recruits printed in your magazine?

To prove the intellectual impotency of our producers.

H. VENKANNA (Kurnool)

Suggest a post-war scheme to tackle the problem of the demobilised girls of the W.A.C.(I).

Make them traffic police women and watch the jam in the streets.

N. S. V. CHALAM (Bangalore)

When all the world is agitating for the abolition of caste suffixes, why do you insist on adding "Patel" after your name? Is it not anti-national?

'Patel' is not my caste. It is symbol of my ancestral status as the chief of some obscure village. My caste is male—just male.

J. MOHAMED (Belgaum)

It is observed that 'Madame' is put before the names of dancers: (of course, female dancers) viz Madame Alaknanda, Madame Auzurie. Who has awarded these titles to these dancing dames?

Their sex and our courtesy.

S. V. RAMA RAO (Guntur)

Why are virgins best at asking questions?

Their dreams lend a silver lining to their thoughts.

G. T. ALIMSINGH (Karachi)

What impressions have you about the students of the D. J. Sind College of Karachi?

I liked their enthusiasm and wonder whether it can be harnessed to do something useful to themselves and to their fellowmen.

Which is the best way of committing suicide?

Living with nothing to live for. It is worse than suicide and more difficult to do.

What is the difference between 'gal' and 'gall'?

"Gal" in your arms—"Gall" in your neighbour's.

What is the best way of snatching a prize from you?

By scratching the brain for a change.

RAMN-UN B. CHAUDHARY (Natal S. A.)

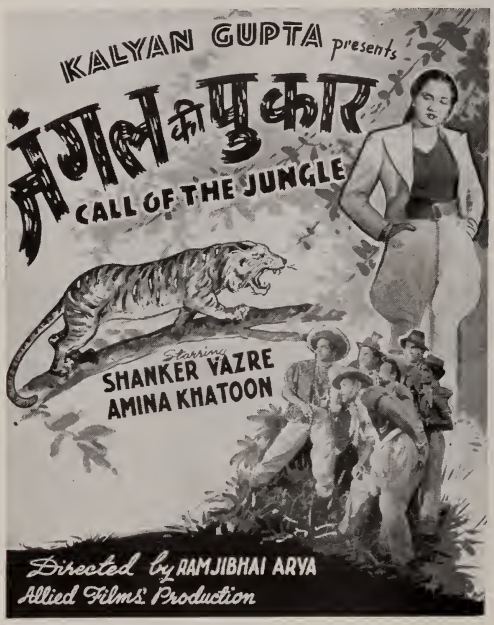
Why is it that Nature has limited the time that a child must stay in its mother's womb?

It is nature's rationing or mothers would keep them in longer and our output of man power would show a drop. How can we have world wars then?

C. GEORGE RAINBERT (Bhiwandi)

What has happened about the recent foreign tour of Mr. K. S. Hirlekar?

Allied Pictures' & Kalyan Gupta's alluring



Which will open a new chapter in the history of Indian Film Industry. A picture for the classes and the masses.

Cast:-

Shankar Vazare,

Amina Khatoon & others.

DIRECTED BY:- **RAMJI ARYA.**

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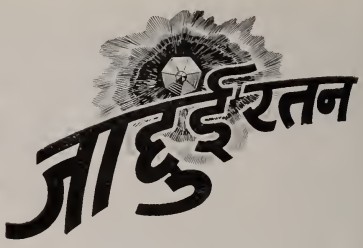

This is "Jadui Ratan"

and film-ratan too !

Cast:-

S. BHAGWAN, Miss USHA & OTHERS.

Directed by:- **K. P. BHAVE.**

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for jest and joy

With

Stunt-King JOHN COWAS & others.

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Ahmed Chambers, (Third floor,) Lamington Road,

BOMBAY 4.

His plans are too big to be accommodated in a small country like India. So Hirlekar is nursing them as family secrets.

KAMALA RANI PRASHAR (Simla)

Why do our Indian girls like to put on trousers these days?

Trousers help to establish that a person has two legs. Owing to our saris, foreigners always thought that our girls had only one leg to stand on—the husband usually.

H. S. VENKATA RAO (Mysore)

I read recently that Hollywood stars have their pets in dogs, monkeys, parrots and the like. Then, what are the pets of our stars?

Some adopt producers, some distributors, a few like directors and the rest drag their husbands behind.

B. SAMBAMURTHY (Cocanada)

Love is not blind. What is your opinion?

Who said it was blind? It sees more things than it should—usually beside and behind the beloved.

L. S. SRINIVASAN (Bombay)

Why are you eternally against poor Kedar Sharma? Why don't you leave him alone?

Who is against Kedar? He is an intimate friend of mine and moreover I have respect for his literary talent. But that does not mean that I should also like his rotten pictures.

MRS. S. HAMEED (Aligarh)

Is marriage the end of a man's worries?

Marriage multiplies worries by the simple mathematical process of adding.

Why do these Anglo-Indians consider themselves to be Europeans and not Indians? Is it an insult in their eyes to be Indian?

Not nowadays. The Anglo-Indians are poor and hardworking people. They were misguided for a while, nevertheless in Free India they must have their privileges like any other community.

K. RUKMINI (Madras)

What's the difference between man and the devil?

If you subtract "man" from the "Devil", you will have "Woman" on hand.

M. VENKATESWARA RAO (Masulipatam)

Can you judge the ability of an actor with his first appearance on the screen?

Seeing the pot I can judge the clay it is made of.

C. R. GEORGE (Bhiwandi)

Why do Indian film companies still allow Durga Khote to act in her old age? Are they after her fair skin?

Durga is not fair but she is an excellent artiste and she plays roles which suit her talent and age.

K. R. RANGIAH (Secunderabad)

Generally we see handsome husbands having ugly wives and vice-versa. Why is this so?

READ AND EARN

Rs. 500

GIVEN AWAY EVERY MONTH

"Read and Earn" shall be the new slogan for buyers of "filmindia" in future. The Directors of Filmindia Publications Ltd. have decided to give away Rs. 500/- in prizes every month to the buyers of the magazine from the June '46 issue onwards, till further notice, for their questions in the "Editor's Mail" section.

The prizes will be as follows:

1st Prize: Rs. 100/-; 2nd Prize: Rs. 80/-; 3rd Prize: Rs. 50/-; 4th Prize: Rs. 40/-; 5th Prize: Rs. 30/-; and 20 Consolation Prizes of Rs. 10; each/-.

Only subscribers and genuine buyers will be eligible to get the prizes. Only those buyers whose questions are considerd interesting or elicit interesting replies will be given prizes. The Editor's decision shall be absolutely final and binding and no correspondence will be entertained.

Each buyer will be entitled to one entry and a maximum of ten questions. Entry Token for the June issue will be printed in the May issue. Without this Token no questions will be considered. One Token can be used only by one person.

This scheme is primarily adopted to discourage the prevalent black-market in the copies of "filmindia", as also the hiring and circulating racket practised by some people. It is, however, hoped that needy students will take a full benefit of this scheme.

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NAZIR KASHMIRI
N. KABIR
GITA BOSE
KAMRUNNISSA
SADIQ &
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Music: Mohamed Shafi.

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To keep the romance of the world going. It is only under such maladjustments that good-looking neighbours acquire a premium.

K. PARASURAMAN (Cochin)

Can you get for me an Atom Bomb from any of your friends in America? Our South Indian film industry requires one very badly.

Don't waste an expensive Atom Bomb on those rice-eaters. Use some native poison.

N. R. RADHAKRISHNAN (Palghat)

If a popular film actress offers a kiss to the highest contributor to a national fund, will there be a very keen competition for that kiss?

We don't believe in building a nation on kisses. Like Americans, Indian women don't sell their kisses even for their country. One of our patriotic ideals is to guard and protect the kisses of our women. In India you won't find even men buying kisses. A kiss is not a negotiable instrument in the East.

MRS. JWALA PRASAD (Cawnpore)

What has made the Prakash people deteriorate to so low a standard as to produce a rot like "Hamara Sansar"?

They have started living their themes themselves. Art has given place to reality.

VENKATA RAMAN K. N. (Madras)

Why do you make yourself odious to certain persons in the film industry with your frank writings, if it is in your power to leave them alone?

I am not out to please individuals. I am out to serve an industry I love so dearly. I don't care whether I am loved or hated as long as I please myself and do my duty.

ATIB USMANI (Bombay)

Will you kindly publish for the benefit of the numerous screen aspirants as to what are the essentials of a screen test and whether such a test is applied to the new comers who wish to join the films?

Our film producers never take a really serious screen test. It is only when a girl applies for a post that screen tests are made an excuse to see her a little longer before the contract is signed.

P. K. MAMMOO (Bombay)

Will you please advise David to retire from films to save film-goers from some annoyance. With his bald head, how can David approach a girl?

But he does that not only in films but also on the race course. Girls like his height. The low shoulder becomes a good arm-rest.

PREM CHANDRA MITHAL (Lahore)

Why are our stars so reluctant to send their photographs?

A copy costs five rupees and five rupees are not thrown into the streets every day.

When is Sardar Chandulal Shah going to stop his rubbish: "Caravan", "Dhanna Bhagat", "Mumtaz" etc?

He is reported to have made a beginning with "Rajputani".

Central Pictures

Presents

The Gem of the Box-office

1. SHAHI KHAZANA

Starring : **Sardar Mansur**

Madhurika

Violet

M. Elizer

Garib Khan

Ahmed

Director : **S. USMAN**

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Sensational Box-office Miracle of the Year

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and

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Screen's latest, newest, freshest, gentlest, prettiest, sweetest, gayest, jolliest, daintiest, loveliest, fairest, smartest, grandest, swellest, tenderest CHANDNI, who plays the lead opposite SURESH in R. D. PAREENJA'S SONA-CHANDI which is awaiting release through New Bombay Theatres Ltd., 55 Apollo Street, Fort, Bombay.

RUPEES ONE HUNDRED OFFERED.

To any one who suggests the best name for a film producing concern. The name should be short, distinct, and unusual. Our decision will be final. Write immediately to R. D. Pareenja, New Bombay Theatres Ltd., 55 Apollo Street, Fort, Bombay.

N. S. V. CHALAM (Bangalore)

Have you any advice to offer to our W.A.C.(I.) sisters, who will be going home within the next few days?

> Carry home the discipline of their uniforms and keep their figures streamlined.

Do you really congratulate your partner Parker on his "elevation" to a Rao Saheb? What good cause did he betray to deserve this honour from the alien government?

> He did bad printing for six years during the war and insisted on saying that he was the best printer in the East. Such brazen-faced claim must be rewarded.

NOTAN DASS (Cawnpore)

Do film stars ever give presents to each other? If so, what?

> Some exchange their lovers in sheer mutual affection—some toss up epithets, and the rest avoid each other.

SUSHIL C. JAIN (Bombay)

What is the taste of a kiss?

> A kiss borrows its taste from the emotion in the heart.

Is beard a hindrance in making love?

> The region round about the beard is not the only place for love.

K. R. RANGIAH (Secunderabad)

How do you like quarrels with neighbours?

> Good exercise for the voice, nice practice for our knowledge of language and good obsession for the brain.

R. P. AGARWAL (Allahabad)

Would it not be a terrific box-office hit if the story of I. N. A. is screened?

> Hit or miss! Wait a bit. You'll have I. N. A., Jai Hind, Capt. Lakshmi, Capt. Dhillon, Capt. Rashid, Netaji, Capt. Shah Nawaz, Subhas Babu, Rani of Jhansi and many more between Singapore and Delhi, till you get fed up and curse even the memory of Subhas Babu for starting these film adventures. Oh! if only our producers had some imagination!

D. N. SAHI (Lahore)

Why do you mostly publish beautiful "female" faces on the cover page of "filmindia"?

> Once I did print a flower smelling Akbar or was it the other way about?

Whenever I don't get a wink of sleep at night, I put "filmindia" under my pil'ow and enjoy a peaceful sleep. Can you give me reasons for it?

> It is time you get married.

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Music:
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Story:
ZAHUR

Photography:
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Starring:

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MUZAMIL - MADAN PURI

LILA & WASTI

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Dr. SAFDAR AH

★

: Music :
LAL MOHAMED

★

: Songs :
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: Photography :
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: Director :
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Engage Mr. K. S. Hirlekar. He has a face that can make a good cartoon. What was Walt Disney's loss can be your gain.

KAMTA PRASAD (Cawnpore)

Is it a fact that Durga Khote has married thrice in her life time?

Only twice, as far as I know.

J. N. PATOLE (Lahore)

Do you find any resemblance between Lauren Bacall and Begum Para?

They have the same sex.

V. PAL ANAND (Lahore)

My dad says you are leading young people astray and wants me to stop buying "filmindia" at once. What will you do if you were in my place?

Ask him to shut up. Your dad seems to know precious little of present times. Follow "filmindia", dad or no dad.

LAKHMICHAND B. KANAL (Quetta)

Suppose you are offered a Harijan girl as your bride, will you accept her?

It is too late for me now to think of a new bride. But had I been free to make a choice, I wouldn't mind the Harijan label if the girl was worth the trouble.

VISHAN DEVI (Delhi)

The common widespread notion which dies hard is that an educated girl is more susceptible to corruption than an illiterate one. Do you agree with this view?

Not at all. Even the foreign education which our girls get these days is better than no education at all. An illiterate girl, however quiet and well-behaved, is no better than a cow. And the cow is an animal. Besides, education cannot contribute to corrupt a basically good girl. The germ must be inherent in her, it can thrive on education. What about the illiterate women of the streets? Are they not corrupted?

A. NAJMUNNISA BEGAM (Melvisharam)

I see even some educated men having beautiful wives, raving about some girls of the screen. What kind of mania is this?

It is a poaching complex which human beings have inherited from beasts.

A gentleman writes in a film journal that he has deeply fallen in love with a film actress and that he has sent her an ultimatum that if she does not marry him immediately, he will commit suicide. What do you think of this stunt?

The pity is that such threats are never carried out. It will be good publicity for our stars if some "gentlemen" did die for them.

MISS GODAVARI HINGORANI (Nawabshah)

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SHASHI D. SHUKLA (Cawnpore)

Which takes your sympathy: a divorced husband or a divorced wife?

Sympathy for what, seeing that they get another chance not to commit the same mistake again?

HUKAM CHAND GUPTA (New Delhi)

Will Baburao Patel explain the difference between a woman's love and a man's love?

A woman's love brings crying cradles in a home. A man's love builds a roof over them.

SADANANDA DATTA (Dibrugarh)

It is easy to criticize others but who criticizes you?

I am the most criticized man in this country. Friends do this with a zest that suggests that the fate of our country depends on my improvement. Over two hundred papers every week are sold only because of me—a record the great Jawahar will find difficult to beat.

N. V. RAMASWAMY (Negapatam)

Are wives necessary for educated men?

Does education take their manhood away?

What will be her life if an educated girl happens to marry an uneducated waster?

She will learn lessons which she missed in school.

MISS LAKSHMI (Bangalore)

The course of a true love never runs smooth. Why?

The lovers have parents whose eyes are blinded by the ashes of their own romance.

NANDLAL (New Delhi)

At what age is an actress called a "baby"?

Director Chaturbhuj Doshi calls them "babies" even at thirty. It depends on how old one's eyes are.

MISS SHARDA DEVI SHUKLA (Bina)

Mr. Patel, my father has nick-named me "supari"—I don't know why—Can you guess?

You must be astringent in taste.

K. L. BHAT (Ahmedabad)

Do you believe in re-birth?

It is a frightening belief considering the struggles of the present one.

B. YESHWANTHA RAO (Vizagapatam)

Whom do our girls consider better 'yes men' or 'no men'?

Girls like men who say 'no' readily and 'yes' reluctantly. Women like a struggle in selling their ideas to men.

M. S. SRINIVASAN (Bangalore)

What is your advice to a well-built educated young man?

Village uplift work.

SURESH KUMAR NAKUL (New Delhi)

When will Indians learn discipline?

They are just learning to be rowdy. Let them enjoy for a while. They have been lambs too long. There will be plenty of time for discipline.

Why is Mahatma Gandhi always accompanied by a woman?

Women are natural nurses for a frail old man.

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SAILEN PAL -
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Direction:
JYOTISH BANERJEE
Music:
SUBAL DAS GUPTA
Dialogue:
PT. BHUSHAN
Songs:
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Photography:
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A moment from "Din Raat" a social story of Navyug Pictures.

G. KUTTALAM PILLAI (Trivandrum)

Rumour has it that K. A. Abbas is directing "Children Of the Earth." Is it true? If so, do you think he is fit for the job?

After all it is the story of children which an overgrown child is doing. What can be wrong with it?

I am fed up with the face of the aged Saigal with the far-from-smart wig on his head. In spite of his age he is still acting the part of the 'lover' in several pictures. Is there any way to keep him away from the film world?

For the glorious music that he gave us in the past, let him work for a few days more even as a hero. Why not be generous to a man who will not be with us for long?

NEELIMA (Jodhpur)

If seeing the pictures is sin and reading "filmindia" is a crime, tell me what is 'virtue'?

Who gave you these distorted ideas about present day morals? Seeing Indian pictures is a virtue considering the divine tolerance you need in doing so. And reading "filmindia" is a greater virtue seeing that you have to pay two rupees for doing so.

K. KRISHNA MURTHY (Lucknow)

I notice that Europeans like cars better than their wives. Why?

They can park the car where they like without anyone driving it away.

MISS PADMA SINGH (Hardoi)

How does the heart break?

By dashing against the iron inside the soul of a woman.

Why we (your readers) love you so much? Will you please disclose the secret?

People do love oddities.

SUDARSHAN (New Delhi)

Motilal is reported to be travelling in an aeroplane nowadays. Is it a solo flight?

Yes, I often see him floating 5000 feet above sea level wondering how to pay his racing losses.

Is there any mystery about you?

People think me to be mad.

What sort of pictures do you like best?

Indian pictures. They give me a quick headache and compel me to take rest.

HEMANT L. PATHAK (Amreli)

Do you believe in cheating your readers?

I enjoy this pastime.

Give the life-sketch of "Judas".

He made Jesus the greatest martyr of history and on the memory of that martyr a great religion was founded. Judas was a great man.

A. P. DAYARAMANI (Karachi)

What is the effect of your appeal to Sindhi youth to join the film industry?

They are writing letters to me asking for jobs. Those Sindhi Johnnies think that all the film studios in India belong to my grandfather.

V. RAMAN (Delhi)

Can love and art go together?

Art needs love to blossom and love needs art to succeed.

SITA DEVI (Kalka)

Is it a sin to quench your thirst from another's well?

The thirst of desire must be quenched by drawing from the depths of the soul where there is an eternal stream for spiritual healing.

DARYEMOMAL L. DUDANI (Larkana)

Are beautiful women mad after you?

Oh yes! I have them waiting in a queue. Come and see.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail." The Editor's decision shall be absolutely final in awarding the prizes as follows:—1st Prize Rs. 25-, 2nd Prize Rs. 20-, 3rd Prize Rs. 15-, 4th Prize Rs. 10-, and 6 consolation prizes of Rs. 5- each. The names of the prize-winners will be announced every month in "filmindia", and the amounts will be remitted to them by Money Order. No correspondence will be entertained.

PRIZE WINNERS FOR APRIL

1st Prize Rs. 25- to N. R. Radhakrishnan (Palghat); 2nd Prize of Rs. 20- to G. T. Alimsingh (Karachi); 3rd Prize Rs. 15- to Sudarshan (New Delhi); 4th Prize Rs. 10- to Sita Devi (Kalka) and 6 consolation prizes of Rs. 5- each to the following: Hukam Chand Gupta (New Delhi); A. Najmunissa Begam (Melvisharam); Kamala Rani Prashar (Simla); H. S. Venkata Rao (Mysore); K. Krishnamurthy (Lucknow) and Miss K. Behzad (Allahabad). Money Orders are being sent to all the prize winners.

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★ **ANDHER NAGRI** ---- *Directed by Masud Parvez. A satirical comedy of rare merit.*

★ **DO KINARE** ---- *Directed by Mohan Wadhwani. A highly emotional drama.*

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AND

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Hollywood's Great Director On Direction

His Problems In "Zola" and "Pasteur"

By: *William Dieterle*

William Dieterle, one of the great directors of Hollywood, is perhaps the most popular director in India because of his progressive work as seen in "The Life of Emile Zola", "The Story of Louis Pasteur", "Juarez" and umpteen other pictures. What Dieterle says should interest our producers who give us historical subjects without either history or realism.

"It is always difficult for a man to speak about his own work. Goethe once said: "Bilde Kuenstler—rede nicht!" Which means: Create artist—don't talk! I believe he was right.

"What I have to say as a motion picture director—you can best read from the screen. There you find all that the subconscious force—(the only real creator in my opinion) wants to tell.

"It is all right for bystanders to enjoy a blooming flower without knowing anything about it, theoretically: but as an expert gardener one should understand the flowering—and to understand one has to know something about the inter-relations of soil and air, water and sunlight, which conditions the growth of plants. To understand is a matter of experience So I shall try to tell you about my experience as a director, with incidents from the Pasteur and Zola pictures.

"Taking for granted that you all have seen the picture of Zola, I will give you a few highlights, from the first conception of the idea, to the final showing of the picture. To make The Life of Emile Zola was suggested, not by the studio, but by a European friend, Mr. Heinz Herald, a writer. The studio, quickly convinced of the great screen possibilities of the story, bought it for Paul Muni. As the writing progressed, research on the subject began to embrace, directly and indirectly, French, German, Austrian and English literature.

"I well remember a few years ago, when at my repeated insistence upon historical correctness, I got the customary answer: "Who knows the difference?" Strange as it may seem, studios did not have a very high opinion of people's knowledge of history.

"I said did not—because they now do have. Much criticism has been received which proved that the audience did know. So, today, there is a thorough check-up, down to the most minute detail.

"But a director should do more than check-up: he should know more than just the principal characters; he should become acquainted with the spirit of the entire period—its social and political set-up—its relation to other countries, to the world. This work appears to be a detour, but it is not. It is the perspective of your main characters. Just think of primitive paintings and you know what the lack of perspective does. That is exactly how a dramatic character would look, without the perspective of its period. No such figure can live, or will be capable of exciting human interest.

BEWARE OF ANECDOTES

"In this research work your characters already begin to live; from that moment on they will never let you alone—they demand to be brought to life; they become so insistent that they actually hold you up. At this moment, please be careful. Don't let them corner you—Keep out in the open. Too much detailed knowledge, as well as too little, would hinder you. Don't overrate the value of anecdotes and sayings. They are generally as untrue as the last words of famous men.

"There is not a picture of historical character ever announced but what I am flooded with information about all the known and unknown anecdotes and episodes relating to the given character. To follow these well-meant suggestions would mean almost certain destruction to any story. Anecdotes, wonderful as they may be, often destroy the artistic continuity of the composition.

"The real fascination of a picture lies in the suspense with which the audience follows the hero, eager to find out whether or not he will justify its opinion of him. This relation between our characters and our audience we must try to understand, if we are interested in the development of motion picture stories. You will see best what I mean, when I tell you a little about the opening scenes of the Pasteur picture.

Mr. William Dieterle, one of the best directors Hollywood can claim—a pride to any nation.

"In the first script, Pasteur was introduced right in the first scene, taking for granted that everybody knew who he was. But when I spoke in the studio or in public about him, I always heard the remark: "Pasteur? Pasteur? Oh yes—the milkman!" and that caused me considerable worry.

"For days I pondered, until I came to the conclusion that, when so many people of a good average education didn't know about Pasteur, then I could not expect it from the general motion picture audience, either. So I set out to find a way to combat this ignorance. Then suddenly one night it came to me, right out of the very atmosphere of Pasteur's time.

"I opened the picture in this way: A doctor is murdered by a man who considers that his wife was killed through the uncleanliness of the doctor. As proof, he shows a leaflet, appealing to all doctors to clean their hands before going from one patient to another, written by certain Pasteur. And this leaflet becomes the highlight of the investigation. Nobody

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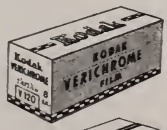

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knows Pasteur, neither officials nor doctors, and when the matter finally comes to the attention of the emperor, he, himself, doesn't know but calls for the unknown scientist, Louis Pasteur. So the audience was led from ignorance to knowledge in a highly dramatic way, without cheating on historical facts.

SPIRITUAL TRUTH

"Let us take another instance: the finish of the Zola picture. As you may well know Zola died several years before Dreyfus was rehabilitated. Fearing that the early death of Zola, occurring before the rehabilitation of Dreyfus, would check further interest for the audience, the authors changed historical facts for a dramatic climax in this way: after Dreyfus leaves Devil's Isle, he is immediately rehabilitated. Then Zola is shown at home, working, and after going to bed he is suffocated, and then the funeral.

"Such a finish would take a great deal from the success, because as I saw it, it was not dramatic. It was a finish in a matter of fact way, besides being historically incorrect. So, I suggested with the very same facts, the finish you saw: after Dreyfus' release Zola is working on his last book, in which he intends to tell the world of his recent experiences, and is overcome by poisonous carbonmonoxide gas. Then follows the Dreyfus rehabilitation and thereafter Zola's funeral at the Pantheon. In this way, we have an ending full of suspense, still building up, holding the audience to the very end, without changing history. Zola dies before Dreyfus is reinstated. Minutes or years before, that doesn't matter—the screen has no real time. The spiritual truth, that and that alone matters. So much about the work with the writer.

"Now let's visit the art director. Of him the public knows very little, and yet he is of the greatest importance in the process of making motion pictures. Naturally, he has to be correct in the style of the period, yet to the director, it is just as important that he builds his sets correctly for the dramatic continuity of the picture.

DIRECTIONAL CONTINUITY

"The law of directional continuity is one of the most neglected laws of all. Many motion picture people are not even aware of its existence. They hate to be bothered about directions. And yet it is in this way, that a screen story is properly told.

"Take, for instance, a thief running away from the police. Let's say our thief runs from right to left and the police follow him. No matter how many cuts the thief runs away from the police, where, or in which direction has the thief to run? From right to left, as he has started. That is the correct answer. Otherwise, the thief runs right into the hands of his pursuers. But please watch your next picture and you will see.

"Now, before we come to the actual making of the picture, one word about casting. The work of finding the necessary actors, conforming to the requirements of the script, is one of the most difficult tasks of the director. In Zola, for instance, the actors, had not only to look like the original characters they had to be militaristic too—which means they had to have good figures, and above all, had to know how to walk, something very few actors know; and to make it worse, they all had to look

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European. Yet with patience we succeeded.

"Now that the picture is an accomplished task, it all seems very simple, but it was not so at the time. Take, for example, the part of Dreyfus. After innumerable tests with different actors, we tried Mr. Schildkraut, who, coming from Broadway where he was a stage-star of first magnitude, had his own ideas of how the part should be played. Just as most actors playing an important part, he had the conception that he must show this importance and played more the monument in honour of Dreyfus, than the humble officer, himself, who, through tragic circumstances, became a world-known figure.

ACTOR WITH PERSONALITY

"Yet, after a little revision, Mr. Schildkraut created something marvellous, as you most likely have seen. It is important to know that, in pictures, one cannot "play a part": one must possess a sum of real qualities, clearly expressed in the external, in order to obtain the desired effect. This leads to the question: has the screen need of actors, or of personalities?

"All I can say now is: the personality who is not an actor is to me impossible—I prefer the actor with personality. It should never be necessary for the director to compel an actor to create something that is not in him; therefore, casting is important. The greatest difficulty for the motion picture actor is to overcome the surrounding conditions under which he has to work and, above all, to overcome the presence of the camera.

"So the director must achieve a proper creative state, which will help the actor to the birth of inspiration. The rest will come about subconsciously—by nature. Not the actor alone, but all co-operators, whom I consider as important as the director, himself, give of their best only in a favourable atmosphere, which is the supreme task of the director to create. How can anyone, not to mention an actor, work, if he is embarrassed, or if he feels a sense of inefficiency, of failure? To create success one has first to create the spirit of enthusiasm; that is, the spirit of success. This works miracles.

"The job of the director is, in my opinion, like that of a gardener, who

Recruit P. S. N. Raju of Bombay Trading Co., Rajahmundry, has 'red' complexion, knows Hindi well, does horse riding, motor cycling and says he can act and is just 5' 9".

Neena becomes Meera in "Meerabai" produced and directed by Mr. W. Z. Ahmed for Shalimar Pictures

puts a stick here, to help a plant to grow straight, and cuts a branch there, that the whole tree may thrive better and a good harvest result. Of course, this way of directing requires intelligent actors. At this point I would like to mention Mr. Paul Muni, whom I consider one of the most intelligent actors of our day. Imagine, Zola's tremendous scene in the court-room was the first and only take! Contrary to the common opinion, I believe in first takes. When a scene is taken over and over again, the actor is tired and bound to become self-conscious. Then his acting is not at its best. So since intelligence is rare among actors, too, proper casting is one of the main factors of success.

CAMERAMAN IN TUNE

"Now, I take it you all know the significance of the camera. It is through this medium that the story is told. Since the camera is handled by a specialist, the director has to work closely with that man, which is the cameraman. This relationship cannot be too intimate. He is really to the director what the brush is to the painter. It is through the technical possibilities of the cameraman that the ideas of the director can be transformed from abstract to concrete form. Therefore, director and cameraman should have almost the same philosophy of life, but by all means the same artistic viewpoints. Only then, the beautiful unity of conception and form will enchant the audience.

"In order to get this completeness, the camera should always be in the right position and should never move at the wrong time. Camera technique is what diction is to the writer—the director's style of expression. Yet two men never see alike, never react alike, and the tragedy of relativity is frequently discovered too late, in the projection room, and not all studios allow retakes, especially not for "technical reasons," That is exactly what the studio calls it when you are artistically not satisfied. That is of minor importance to them. But, if a kiss or a leg is not shown long enough, then you can be sure of retakes.

"Only sometimes there are retakes asked for other reasons. For instance: the scene when Dreyfus leaves the prison on Devil's Island was at first not so well liked. I was asked to shoot it once more, showing Dreyfus closer and having him leave the prison directly, without going back and forth. I did as I was asked, to prove that the first form of the scene was right, and, in the end, my original scene was chosen.

This proves to you the importance of a definite set up of the camera. The quality of your film depends not only on what you shoot—but how you shoot it. This must be planned by the director and carried out by the cameraman. How you can make or break a scene through a set up, I will show you with another example:

"The scene between Zola and his wife—so superbly performed by Miss Gloria Holden—after Cezanne leaves Zola and he tells his wife what Cezanne had said to him and all his reflections on the break of this friendship. This scene was written to be played while walking from one room into another. That would have spoiled a beautiful scene, because not only had Zola walked with Cezanne through the rooms a few moments before, but after the tragic break the scene must come to a rest.

"Therefore, I decided to play it as you have seen it: Zola with his wife sitting at the fireplace. Only in this way, the value the writer wanted was brought out. Very often, as in the case just mentioned, a scene may in itself read all right, but the picture as a whole, and not the scene, has to be considered. This leads us to another vital point in motion pictures—the rhythm. And with rhythm is connected film cutting.

RHYTHM OF A PICTURE

"Cutting is not merely a method of joining separate scenes or pieces, but is actually a method of deliberate and compulsory guidance for the spectators. It is quite obvious that such an important task should not be done without the director. Visualize, if you can, a major operation being performed by a first-aid man. He could not help cutting into the life-giving arteries and sinews, which only the surgeon knows how to avoid. The same goes for motion pictures. Only the director can avoid hurting the life of the story, so cutting should be done in consultation with him.

"But film art is yet in its childhood. As time goes on, the motion picture artists, not the directors alone, will continue and eventually win their fight for creative freedom, for the benefit of better pictures, to enlighten intelligent audiences." (Cinema Progress).

Behind-the-Curtain Story of the Most Unusual Romance

ROOM No. 9

A 'NAVYUG' PICTURE

STARRING:

☆ GEETA NIZAMI ☆ SHYAM ☆ K. N. SINGH
☆ DAR KASHMIRI ☆ SAROJ BORKAR ☆ KESARI
☆ RAJ BISHWAS & RANDHIR.

Direction: VEDI. *Screenplay :* SHAHID LATIF. *Songs :* NAKHSHAB. *Music :* RASHID ATRE

Distributors For SOUTH:

JAYANT FILMS CIRCUIT.

GANDHI NAGAR, BANGALORE.

FORTHCOMING ATTRACTIONS

(i) PAROO
Starring :
GEETA NIZAMI.
DIRECTED BY :
SHOREY DAULTALVI.

(ii) SHIKAYAT.
Starring :
SNEHPRABHA. & SHYAM.
DIRECTED BY :
SHAHID LATIF.

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IN HER VOICE

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in

KANAN *in* Rajlaxmi

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Directed by :- **PRAMEN MITRA.**

WATCH FOR ITS RELEASE

For CENTRAL PROVINCES:-
JAMNADAS LTD.

For SOUTH:-
SELECT PICTURES CIRCUIT.

For BENGAL :-
MANSATA FILM DISTRIBUTORS.

SHALIMAR PICTURES (Poona)

"Ghulami" starring Renuka Devi is still running at the Majestic. A good deal of shooting of "Mira" and "Prithviraj Sanyukta" with Neena in the leading role has been done. Bharat Bhushan has been given the leading role in "Shree Krishna Bhagwan". Not satisfied with three ambitious productions in hand, Producer-director W. Z. Ahmed has entrusted a picture "Rangila Rajasthan" to Bharat Vyas, who was till recently a lyric-writer. This too promises to be an all-star cast picture, in keeping with W. Z. Ahmed's ideals.

JAMUNA PRODUCTIONS (Bombay)

Encouraged by the success of "Rattan" the producers have started another picture "Do Dil" at the Shree Sound Studios. The screen play, dialogue and songs are by Madhok and the direction by Jagdish Sethi. The picture features Karan Dewan, Badri Prasad, Gulab and Surraiya.

FAMOUS FILMS (Bombay)

Director K. Asif is taking a lot of pains over his picture "Moghul-e-Azam." Though the progress of the picture is slow, it is reported to be becoming good. It stars Veena, Nargis, Sapru, Chandramohan and others.

FILMISTAN LTD. (Bombay)

"Shikari" is doing good business at the Roxy, where it seems to have settled down for a leisurely run. "Mazdoor" is waiting for release at the same theatre. "Safar" their fourth production featuring Shoba and Kanu Roy will be ready for censor in April. Another picture with a racing background and the popular team of "Shikari"—Ashok Kumar and Veera, has gone on the sets. Their ambitious production "Lokmanya Tilak" will go on the sets shortly, after its extensive research work is completed.

ASIATIC PICTURES (Bombay)

"Man Sarowar" featuring Nishi Baran is nearing completion.

NATIONAL STUDIOS (Bombay)

"Inqualab" directed by Moti Janghiani is nearly completed. The picture has Sabita Devi in the leading role. "Sarai-ke-Bahar" will soon go on the sets.

DIN PICTURES (Bombay)

M. Sadiq has nearly finished "Jag Biti" starring Surraiya, Sadiq Ali and others. Ghulam Haider is reported to have given good music this time. "Jag Biti" is expected to be ready for release by the middle of April.

R. D. PARINJA (Bombay)

Producer R. D. Pareenja has completed "Sona Chandi" featuring that new-comer Chandni, and is very optimistic about its box-office success. The picture is likely to be released soon.

MURARI PICTURES (Bombay)

"Omar Khayyam", with Surraiya and Saigal, has been completed. "1857", a sensational drama of the Mutiny has gone on the sets. Director Mohan Sinha who is a fast worker hopes to finish this picture in three or four months. The picture has a big cast with Surendra, Surraiya and Wasti in the important roles.

PEOPLE'S THEATRE (Bombay)

"Dharti-ka-Lal" is the maiden film produced by the Indian People's Theatre. The story is said to be purposeful and we can quite believe it the way Journalist K. Ahmed Abbas has been working on it and directing it too. It features all the players of the People's Theatre and Snehaprabha, K. N. Singh and David. The music is given by Ravi Shankar.

Ashok Kumar and Naseem make an ideal romantic team in "Begum", a story of Taj Mahal Pictures.

JIT PRODUCTIONS (Bombay)

Director K. Nanda has done more than half of "Parwana". The picture features Saigal, Surraiya and others. The music is given by Khurshid Anwar. The picture is produced by Haldia.

RANJIT MOVIETONE (Bombay)

Ranjit's historical "Rajputani" has been released at the Royal Opera House and the producers are hopeful about its success from the way the picture is drawing crowds. Some of the other pictures in making are "Lekh", "Dadaji", "Balam." The preparations for the Centenary celebrations are going on in the studios.

NAVAYUG CHITRAPAT LTD. (Poona)

"Din Raat" is running at the Krishna starring Snehaprabha and Paresh Bannerji. "Room No. 9" starring Geeta Nizami is ready for release. "Shikayat" has gone on the sets with Shahid Latif directing. Good progress has been made with "Paroo", a social picture.

CHAROLIA PRODUCTIONS (Bombay)

Producer A. V. Charolia who has already completed "Phir Bhi Apna Hai" and "Nishana", is busy with "Udarchand Shikarpuri" featuring Shamim, A. Shah and others. The picture is being directed by A. Shah.

Bipin Gupta acts 'Pratap' in "Rajputani" a Ranjit hit.

This is the inevitable and infalliable film "operation" in which the victims are always snatched back from the jaws of death. This one is from "Din Raat" in which Snehaprabha does the usual trick.

P. R. PRODUCTIONS (Calcutta)

"Arabian Nights" starring Kanan is expected to be a musical hit and the tunes are given by Kamal Das Gupta. More than half of the picture is completed.

LAKHMIDAS ANAND PRDDUCTIONS (Calcutta)

Since Lakmidas Anand has not sent us any news, we presume that he is mighty busy with his big picture "Krishna Leela". The picture has taken many months already and is reported to have become good under Director Debaki Bose.

VARIETY PICTURES LTD. (Calcutta)

Madame Alaknanda has a leading role in "Prem-ki-Duniya" and picture-goers can look forward to some fine dance numbers in the picture. B. R. Tandon has also an important role. The music is by Subal Das Gupta.

NATIONAL PICTURES (Bombay)

"Tiger Queen", a picture full of thrills is expected to be released soon. Mr. Garcher is starting another stunt thriller after this one.

DUGAL PICTURES (Bombay)

Their Muslim social "Haqdar" is awaiting release. It is directed by Rafiq Razvi and features Najma, Harish and Anita Sharma.

R. S. PRODUCTIONS (Bombay)

Producer Surraiya Zulfi has "Kaugoo" ready for release featuring Mahapara.

STANDARD PICTURES (Bombay)

Director G. Jagirdar is editing "Bairam Khan," the big historical which took so many months to complete. The cast includes Jagirdar himself, Mehtab, Sadiq Ali and others.

AZAD PICTURES (Bombay)

Balwant B. Dave is working hard on "Namak", a social picture, featuring a new-comer, Miss Dulari.

BRIJ PRAKASH PRODUCTIONS (Bombay)

The territorial rights of "Pick Pocket" for the South have been purchased by the Deccan Film Distributors, Bangalore. The picture features Rajrani and Navin Yagnik.

TAJ MAHAL PICTURES (Bombay)

"Begum" has already been released in some of the key-cities and has been given a warm welcome by the cinegoers. The picture stars Naseem and Ashok Kumar. Naseem is reported to have done good work. Their next picture is to be directed by M. I. Dharamsey.

CENTRAL PICTURES (Bombay)

Homi Master is directing a sensational story "Chamakti-Bijli" by Munshi Sagar. The picture features Sulochana and E. Billimoria. "Shahi Khazana" directed by S. Usman is ready for release.

NEW INDIA PICTURES (Bombay)

"Hasrat" has been completed. The picture is directed by Mr. Saila Mukherjee and has Ranibala, Sadiq and others in the cast.

ALMASH PICTURES (Bombay)

Sadiq Nizami is directing "Bhatakati Maina" with Surraiya Zulfi in a leading role. Another picture to go on the sets is "Jungle Main Mangal".

B P. S. PRODUCTIONS (Poona)

Director Kumarsen Samarth who was resting after his work in "Nal Damayanti" has again burst into activity with "Dukhion Ki Kahani" in the Navayug Studios. This company has begun with many good intentions of making useful pictures. Let us see how many of them are carried out.

MOHAN PICTURES (Bombay)

Many stunt pictures are scheduled for release for the year 1946. They are, "Baghdad-ka-Chor," "Ali Baba" and "Jungle Girl." Others not yet completed are "Nur-e-Baghdad" and "Sinbad the Sailor."

GIRDHAR BAHAR PRODUCTIONS (Bombay)

"Rehana" is awaiting release. Another story "Gulnar" has gone on the sets.

GULRAYS PICTURES (Bombay)

The well-known Urdu writer, Abid Gulrays, has turned a director and his first assignment is "Doraha". The songs are by Kumari Naheed Mohini and the music is in the hands of G. M. Durrani.

VENUS PICTURES (Bombay)

Their picture "Phir Bhi Apna Hai" directed by Raja Nene is censored. "Jai Hind" Film Exchange, a new distributing concern, has already made arrangements to release it in all the key cities.

DOLLAR FILMS (Bombay)

Mr. Sadiq who directed "Rattan" is directing one story for this new company.

RATNAKAR PRODUCTIONS (Bombay)

Their maiden picture, "Utho Jago" has been completed. Shahzadi, Baby Nalini, Ashiq Hussein are featured in the picture.

AMAR PICTURES (Bombay)

Baburao Patel is busy shooting the outdoor sequences of his social picture, "Gvalan" starring Sushila Rani and supported by Trilok Kapoor, Bipin Gupta, David, Madhuri and others. The picture is likely to be released by the end of April.

INDIAN NATIONAL PICTURES LTD. (Bombay)

This company is going to produce a social at one of the Bombay Studios. It has some industrial magnates on the Board of Directors, and Nawab Sir Liaqat Hyat Khan is the Chairman of the Board of Directors.

MAZHAR ART PRODUCTIONS (Bombay)

Aslam Nuri has nearly finished, "Naiyya." In the cast are Munnawar Sultana and Ashraf Khan. Two other pictures to go on the sets are "The Gold", and "Bachchon-ka-Khel."

READY FOR RELEASE

BRIJ PRAKASH PRODUCTION'S

PICK POCKET

A Sensational Drama full of

Melodious MUSIC

Rhythmic DANCE and

Exhilarating COMEDY

Directed by: **NARI GHADIALI**

Produced by: **BRIJMALA**

South Territorial Rights with:-

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BRIJ PRAKASH PRODUCTIONS,

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CAWNPORE, AGRA, LUCKNOW, JUBBULPORE

and many other stations in India

ART for LIFE
JAMUNA
PRODUCTIONS

RATTAN

Starring: SWARNLATA, KARAN DEWAN, WASTI,
BADRI PRASAD, RAJ KUMARI SHUKLA,
GULAB Etc.

★

Direction: **M. SADIQ**

Screenplay, Dialogues & Songs } **MADHOK.** *Music:* **NAUSAD.**

Now Commences The Cycle Of
GOLDEN JUBILEES

NOVELTY TALKIES
DELHI

50TH WEEK FROM
5TH APRIL 1946

JAMUNA PRODUCTIONS

The Producers' silver jubilee Hit

ART LIFE JAMUNA PRODUCTIONS

RATTAN

NOW PRESENT

The Golden jubilee

STARS

KARAN DEWAN

Pt. BADRI PRASAD

★ GULAB

THE SINGING IDOL OF MILLIONS

SURAIYA

The FLEET FOOTED STAR

MOTILAL ★

IN

DO-DIL

SCREEN PLAY DIALOGUES & SONGS MADHOK

DIRECTION

JAGDISH SETHI

Music

PANDIT GOVINDRAM

Cine Circle

A Galaxy of Stars ----in A Glittering Social!

NALINI (JAYWANT)

JAGDISH SETHI, KUSUM DESHPANDE, PARESH BANERJI, VASANT THENGDI, KARAN DIWAN, BABY SHAKUNTALA, SUNALINI DEVI, SAIYAD AHMAD

in

VENUS PICTURES' VICTORY HIT !

PHIR BHI APNA HAI

Directed by : **RAJA NENE.** Music : **RAM CHANDRA PAL.**

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B. P. S. Productions

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NEW PROGRESSIVE PICTURES

TO BE PRODUCED AT

NAVAYUG STUDIOS,

POONA.

Particulars :

PEERLESS PICTURES,

116, CHARNI ROAD, BOMBAY 4.

AT HOME AND ABROAD

A PATRIOT PUNISHED

A report from Lahore dated 20th February says that Joginder Singh, a young Punjabi electrician attached to a unit in the Indian Army stationed in Greece, who was sentenced to transportation for life on a charge of shooting dead a British guard, has been brought to the Lahore Central Jail.

It is learnt that Joginder Singh and some other Indians protested against the exhibition by the British military authority of a film entitled "Gunga Din" at a cinema hall in Greece. When no notice was taken of their protest Joginder Singh visited the cinema hall and attempted to disturb the show. A British guard fired at him but he escaped. Joginder Singh retaliated by firing at the guard who was instantaneously killed. A woman spectator was also wounded. Joginder Singh was then over-powered and tried by a court martial. He was awarded the death sentence which was subsequently commuted to transportation for life.

"Gunga Din" is the same obnoxious anti-Indian film which was banned all over the country owing to the country-wide agitation carried against it by "filmindia." because the film constituted a slander on the fair name of our country and its people.

WELCOME NEWS

The film workers of Madras seem to have happily become conscious of their present lot and are reported to have formed a Union called the "Madras Cine Workers' Union." This organisation, of which C. S. R. Anjaneyulu is the President, is intended to look after the social and economic interests and privileges of all the workers of the film industry in the South. We wish this Union all success and hope they keep us posted of their activities from time to time.

DON'T RUN US DOWN!

Encouraged by the happy reaction of the American public to the first few Indian film shorts sent to America, the Information Films of India are planning to produce special films with definite appeal to overseas audiences. As these films are expected to serve a cultural purpose between the two countries we hope that the I. F. I. takes particular care in choosing such subjects as would contribute to the correct interpretation of India's traditional culture and her rich heritage in arts, architecture and other memories of an ancient civilisation. We hope that no film is wasted on the Indian ropetrick, the snake-charmer, the Sadhus on our river ghauts and the jewel-thieves—our Indian princes.

THE BEST OF 1945

For the tenth year in succession New York Film Critics, after a lot of headache declared "The Lost Weekend", produced by Paramount, as the best picture of 1945. Ray Milland, its leading star and Billy Wilder its

C.P.C.I.:-GOVARDHANDAS LILADHAR
Bhuvsawal

BENGAL :- CENTRAL FILM CERCUIT
Calcutta

OVERSEAS:- SURESH FILM DISTRIBUTORS. Kalbadevi Bombay

For Particulars —R. S. PRODUCTIONS, Suraj Bhawan, Vincent Road, Matunga, BOMBAY

Begum Para in "Soni Mahiwal" produced by Jayant Desai.

director were named as the outstanding actor and the outstanding director respectively. The runners-up were "Colonel Blimp" and "State Fair."

If India has to declare an Award on these lines, only one critic will have to represent the whole country.

IMPARTIAL (?) CRITICS

Although the British public rush to see Hollywood films, the British film critics keep running down the Yankee product. Now certain Members of the Parliament and some British clergymen have joined the British film critics in describing the Hollywood pictures as "shoddy", "suggestive" and "dreary".

Helen Fletcher of the "London Time And Tide" discovered salacity in "Bedside Manner" and smelt "blood-lust" disguised as patriotism in "God Is My Co-Pilot."

P. L. Mannock writing about "Her Highness and the Bellboy" in the "Daily Herald" thinks that "better stories are written daily by 8 year-old girls in exercise books." (Why doesn't the British film industry buy them from their 8 year-old writers instead of giving stuff written by still-born pen-pushers?)

E. Arnot Robertson of the "Daily Mail" says of "George White's Scandals". "My sole p'easure lay in the discovery it was the 26th edition and that I have missed the preceding 25."

Robert Boothby, M.P., (Conservative) thinks loudly, "we might as well apply to become the 49th State." (Not a bad idea to acquire some imagination which the British so woefully lack in all fields of life.)

Whatever these patriotic critics might say, the British people who pay at the box-offices don't seem to care seeing that in Central London, out of 25 pictures shown recently, 19 were American, 3 British, 2 French and 1 Russian.

PAYING BACK

The American people seem to have begun gathering the 'crop' of their crime sowings done through the movies for years. The latest from New York is about two 18 year-old

boys, revolvers in hand, walking into the Astor Theatre, New York, on Sunday night of December 30th 1945, and clearing 10,500 dollars in the midst of the house filled to capacity and with another hundred people sprink'ed all over the lobby.

In Chicago five crooks blasted the safe of the Uptown Theatre on New Year's Day and bolted with 4100 dollars.

Other theatres which had their share of the crime wave were the Ambassador, New York, Loew's Spooner theatre in Bronx and the Broadway in Buffalo.

After this, don't say that the films don't teach how to do these things.

DOLLAR IMPERIALISM

Assistant Secretary William Benton of the State Department, U. S. A. recently declared his policy to collect, adapt and score in foreign languages news reels and documentary films about the United States for exhibition in 62 countries. This is intended to give to the people of the world in President Truman's words: "A full and fair picture of American life, and of the aims and policies of the United States Government."

Hollywood producers will substantially contribute to this cultural propaganda apart from the films produced by independent producers. And still if the material is not found enough, the State Department will produce the rest. So the philosophy of the Dollar Imperialism will now be broadcast to the world.

STRANGE BED-FELLOWS

The latest news from Britain is that for the first time in film history Britain through the Arthur Rank group and Russia through its State industry have made an arrangement to exchange their best pictures to show in each other's country.

Russia has already accepted the British-made: "Millions Like Us", "Johnny Frenchman" and "Seventh Veil". No Russian films have yet been sent.

SAMPLE OF FILM JOURNALISM

A Delhi rag recently reported that Film-actor Mubarak and Film-actress Para had got married. When it discovered its stupid blunder the rag tried to maintain face by saying that it had cracked a joke. What a joke in which a young girl of marriageable age from a very respectable family is matched in an irresponsib'e manner with a strange man! To say the least, it is defamation.

GENEROUS BENGALIS

While Sardar Chandulal Shah calling a few friends to tea collected with in five minutes Rs. 78,000/- for the I.N.A. Fund, the entire Bengal Motion Picture Association collected Rs. 18,932/- for the I.N.A. founded by the Bengali patriot, Subhas Chandra Bose. And there are nearly 40 producers in Bengal.

PROFESSIONAL TAX

Caught, a theatre pickpocket, told the police at Worcester, Mass, that he kept an accurate account of what he stole so as to be able to make the proper income-tax return.

Something which our film producers can't say.

TIME MARCHES ON

Clare Booth Luce, wife of the man who published the magazine, "Time", has been offered a role to co-star with George Raft in "The Congresswoman", a story of American political life. Ever enterprising Clare, who has been an amateur actress,

Equip
YOUR FILM STUDIOS WITH THE WORLD'S BEST!
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FONDA
It will pay you to consult us before you place your order.
Fazalbhoy Pioneers in Sound Film Engineering, represent the world's best film equipment manufacturers. They have equipped leading Indian Studios and are now in a position to equip your Studio with the very best and the latest equipments including Cameras for Studio and newsreel work; Printing Machines; Editing Machines and Editing Room Accessories; Studio Lights; Fully Automatic developing Machines for 35 mm and 16 mm negative, positive and sound film development; Back Projection Equipment and Accessories; and J. M Sound Control Materials-the latest in Accoustical correction products.
BELL AND HOWELL
Seven standard Eyemo models plus a complete selection of correlated accessories make Eyemo a personal instrument.
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The Mitchell Camera now improved to meet the changing requirements of the industry.
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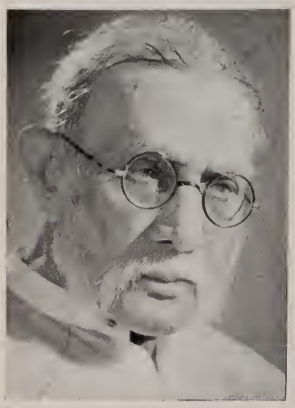
p'aywright, politician and what not, does not dislike the idea provided the movie-makers "shoot" her in such a manner as not to interfere with her numerous Congressional activities.

PRESERVING THEM

Villages in England are worried about keeping their young boys at home. To stop the drift from the land, six remote Essex villages have started a movement, "How to Keep Your Boys At Home". This consists of providing good entertainment in these villages, popular feature films and propaganda shorts at reduced rates, and the sponsors feel that this will stop the boys from drifting away.

In our 700,000 villages of India the main problem is how to stop the shrinking stomachs from sinking further. Different countries different problems.

DEATH OF MUSIC



Khan Saheb Alladiya Khan

We regret to announce the death of Khan Saheb Alladiya Khan at the age of 94 on Saturday, March, 16th, at 10-45 a. m. at his residence at Babulnath. Bombay.

Khan Saheb Alladiya Khan was the doyen among Indian musicians and was aptly described as "The Mount Everest of Indian Music" by the Rt. Hon. M. R. Jayakar at the time of the recent Vikram Celebrations in Bombay. It was said that a musician of his calibre had not been born in India since the romantic existence of Tansen, one of the nine gems at the court of Emperor Akbar.

Many a story of Khan Saheb Alladiya Khan's unique proficiency in the vocal rendering of Indian classical music is told by the music lovers of India but few knew the simple soul who led a hard and honest life with almost ascetic simplicity and devoted over 80 years of his long life to the service of the divine art of music.

Among the numerous pupils whom the late Khan Saheb had trained, Sushila Rani was fortunate to get his unique guidance even during the last days of the great musician.

Born in Jaipur in a respectable Muslim family, Khan Saheb Alladiya got his early training as the favourite disciple of Haridas the best known musician of the day. For nights and days the young Alladiya practised music till the whole of India, already a music-mad country, came to realise the existence of a genius who was destined to add to the traditional glories of Indian music.

Accepted Monarch of Stunt Filmdom

MOHAN PICTURES

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A GALAXY OF SMASHING STUNTS

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THE LOVERS OF ADVENTURE & ROMANCE

NOOR-E-BAGHDAD

Direction: F. M. KHAN

Starring: AYAZ BEGUM ★ SHIRAJ ★ DEVRAJ

SINDBAD THE SAILOR

Direction: NANUBHAI VAKIL, B. A., LL. B.

&

AMULAKH DESAI

Starring: SHANTA PATEL ★ PRAKASH

ZAMBO-KI-BETI

Direction: JASVANT JAVERI

☆ KISMET KA DHANI

☆ TOOFAN QUEEN

☆ JADU-E-JUNGLE

☆ BULBULE PARISTAN

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KHETWADI – BOMBAY 4. ☆ CHANDNI CHOWK – DELHI

Muse has lost her best devotee in ıe late Khan Saheb Alladiya and ıs millions of admirers cannot do bet- r than perpetuate his memory by a ıitable national memorial. We may ave to wait a couple of centuries more) get another musician of Khan aheb's calibre.

May his soul find rest in heaven and ıay his beloved memory inspire our ıusic lovers through ages.

ACADEMY AWARDS

"The Lost Week-end", a Paramount ıcture swept the board in securing ur Oscars as the best picture of 945. Ray Milland, its lead, as the st actor of 1945 for his ro'e as the unk; Billy Wilder, as the best dir- tor of 1945; Charles Brackett and illy Wilder for the best screen play 1945 and the picture, "The Lost Veek-end", as the best picture of 945.

The Academy of Motion Picture rts and Sciences gave other Oscars Joan Crawford for her performance 'Mildred Pierce"; to Hans Dreir r colour art direction and Sam omers for interior lecoration in olour.

WHAT A PRIDE!

Hollywood is proud of a new re- rd broken in that dizzy city. It is kissing record. In a three-day love ene of "The Lady Objects", to ring realism, Yvonne De Carlo and od Cameron kissed 200 times to cure just six screen kisses for the cture.

And they have named the picture he Lady Objects". Strange people, ally!

DIFFERENT WAYS

Sam Goldwyn will, it is reported, uble his production programme this ar and make four pictures at a total st of Rs. 3|- crores.

Indian producers have also qua- ruped their production programme d will in future produce four pic- res in previous cost of one.

DIFFERENT COUNTRIES

In México, the Banco Cinemato- afico S. A. financed the local film dustry last year up to a crore of pees. During the next year the ank proposes to double its previous ar's investment.

And Indian banks run away from our film industry. Perhaps the bank- ers know the producers too well.

A CORRECTION

There has been a regrettable con- fusion of names in our March issue. Reporting an extract from Nawab Sir Liaqat Hayat Khan's speech, he was described by our reporter as a "Pakis- tan Town-crier". We are now told that Nawab Sir Liaqat Hayat is the elder brother of the late Sir Sikandar Hayat Khan and does not belong to any party.

We regret that Nawab Sir Liaqat Hayat Khan was inadvertently mixed up with Nawabzada Liaqat Ali of the Muslim League and we regret the annoyance caused to Nawab Sir Liaqat Hayat Khan.

SOUND PLUS NOISE

Recording Engineer P. K. Aurora of Kardar Productions married Miss Damayanti the other day and were felicitated by Producer Kardar on the 31st March '46 at the Kardar Studios.

Now old Arora will have to record some domestic noise every day.

SO WHAT?

Film-actress Ingrid Bergman is re- ported to have formed her own pro- ducing company and will produce three pictures every year starring herself.

Our Veena, Meena, Neena, all have their own producing companies.

Recruit M. R. Kunwar of 753 Katra, Allahabad, can copy almost any film song, can act, is a sportsman and would like to be given a break.

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Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

JUST TAMASHA

"The picture 'Lakharani' has some splendid settings, attractive costumes and eyefilling dances. But what a boring theme it is!

"Bhagwan, Bhagwan and Bhagwan they harp on until at last Lord and Lady Bhagwan come out of the temple, give a demonstration of their dancing and put an end to the tamasha.

"And what does it teach us?—fanaticism, superstition, starvation and lamentation, as if India is not already sufficiently imbued with all these maudlin tomfooleries—as if the 1946 cine-goers are all ninnies and nitwits.

"And what a nonsensical story it is! When the king—who by the way looks like a bumpkin orders Lakha to be tied to horse-back, the prince, her ardent lover, does not at all make any protest or attempt to prevent this outrage on his beloved. And then he goes laughing to her place and plays with her as if nothing wrong was done to her. And the intoxicated horse, instead of going astray, runs straight to the temple. And when the crowd at the temple see their beloved young Rani tied to horse-back, they all simply laugh and rejoice. Not a single person in the crowd, not even her mother Rani Ma, appears surprised or perturbed at her pitiable plight on the horseback; nor does anyone inquire as to why she was so tied and who did it etc. And when Lakha is married to the prince, the atheist king offers to bestow 'Ashirvad' (benediction) on the bride! How can an atheist ever think of 'Ashirvad' which is a solemn prayer for divine blessing?

"What do you think of this crude and preposterous story?"

A. Najmunnisa Begum.

MELVISHARAM

RACKETEERING

"Recently at the local 'Minerva Talkies', we find a regular nuisance of goondas. During the run of "Pannadai" goondas entered the Reserve Class and pulled out members of the audience and maltreated them. We had no course except to leave the theatre in the midst of the show. The representative of the Distributor had to shut himself in a room.

The same incident has been again repeated during the run of "Rattan," the current attraction at the theatre. People are coerced and maltreated for purchasing tickets from the booking office. Yesterday a free fight ensued. All these things are happening under the very eyes of the management. The manager, for reasons best known to him, does not come out of his room. We fervently believe that you will lend your kind advice in this matter."

NAGPUR. **Yogishchandra Kamara**

UNFORTUNATE WE

"A few days back, with a great deal of ballyhoo a film was ushered in at our town with the improbable title: "Chal Chal re Naujawan." I request you to let me know whether we, the filmgoers, whose guide, philosopher and friend you are, cannot seek the Government's protection against this kind of infliction. The Government seem to be ready enough to obstruct honest enterprise and discourage genuine service; why then do they feel diffident to prevent such crimes in celluloid? Or is it the deliberate policy of the Government to encourage the worst type of Indian enterprise so as to discredit us? I shouldn't wonder.

But what I cannot understand is why our producers, some of them undoubtedly of fair intelligence, purvey us this stuff and deliberately throw us into the arms of foreign producers. Was there no actor born in India since Motilal grew bald nor music director after Pankaj Mallick? Must we for ever watch the Motilal grimace and for ever listen to the banalities of Ghulam Haider? Must we for ever bemoan "the glory that was Saigal and the grandeur that was Pankaj"?

MANGALORE. **S. R. Kunjoor.**

OUR MUSIC

"It is with regret, sorrow and remorse that one has sometimes to hear and listen to unbearable music on the Indian screen. Music as defined by Brougham is 'an art which strengthens the bonds of civilized so

Here is a rather humorous situation from "Gvalan", a social story written, produced and directed by Mr. Baburao Patel and starring Sushila Rani.

ciety, humanizes and softens the feelings and dispositions of man, produces a refined pleasure in the mind, and tends to raise up in the soul emotions of an exalted nature."

"Does music on the Indian Screen, produce any of these things on the mind of a person? I prefer sometimes to close my ears rather than listen to the rubbish and rot which is being sung on the Indian Screen. The gestures and actions which our heroes and heroines do while singing are simply deplorable. I fail to understand why it is a common practice or thing that we see the hero running after the heroine like a mad he-goat. Why should there be the catching of the hands whilst singing?"

POONA. Simon A. Aaron (Rohekar)

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"Travancore is said to be a civilized State and industry is being improved there day by day. Still, till now, only 2 or 3 films in Malayalam have been produced. Have they no studios and actors of their own? That is why, perhaps, they are satisfied with the rotten Tamil films. Why can't they make a start by producing more in Malayalam?"

NEGAPATAM. N. V. R. Swamy.

STILL DOUBTFUL?

"Of the fifty-six pictures mentioned in the "Refresh Your Memory" page of January 1946 issue of "filmindia" only one is "Excellent Don't Miss", only one "Very good", and only six "Quite good", while twenty-three are "Tolerable—Entertaining in parts" (which category includes "sob-stuff", "nothing much", "sadly fails", "uninteresting", "boring", etc.) and twenty-five are "Rotten—Avoid". Is this not a shameful record for the Indian Film Industry?"

SINGAPORE. N. Mehervan Singh.

AH! THE DAILIES!

"I read with delight your weighty editorial in the March issue of "filmindia" regarding the sincere efforts of Mr. P. N. Thapar, Secretary to Govt. Information Department, to organise a Film Council and a Film Institute for India. It is indeed an intelligent attempt at the re-orientation of our film industry and we, the picture goers of India, wholeheartedly

Rehana and Moni Chatterjee in "Bridge" a story of Om Pictures.

Filmindia seems bent on settling accounts with Producer Kardar. The game horse won another mile and half race (Mahaluxmi Plate) on 16th March 1946. Mr. Baburao Patel leads him in looking out for Kardar. On the left is Mr. Selvaratnam, the trainer.

support the suggestions, you have so powerfully made, to make the proposition a real success.

"What pains me much is that I did not see such an important news item in any of our daily newspapers, who, I fear, are not treating this deserving industry fairly. In the heat and storm of political propaganda, they forget to tell their readers about the growth and activities of our national industries, without which, freedom, which they so loudly demand, would be a mere illusion."

N. S. V. Chalam.
MALLESWARAM P. O.

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"Mr. Baburao Patel you deserve credit by inserting "Refresh Your Memory" section in your most popular magazine.

"But, my dear editor, it is only useful to your subscribers and readers because they only can save money from seeing rotten pictures. But about others?"

D. L. Dudani.
LARKHANA (Sind).

HINDI WITH VENGEANCE

"The dialogue of Vikramaditya is full of jaw-breaking Sanskrit words which one can hardly understand. The diaogue-writer seems to be a pedantic fellow who wants to make a vain show of his knowledge rather than make the dialogue understood by the picture-goers. It is a foolish waste of

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energy. Such foolish pedantry deserves strong condemnation."

M. ABDUL RASHEED.
BANGALORE CANTT.

THEN FOLLOW THE BIBLE!

"Last week I had the misfortune of seeing "Pannadai". Seeing the names of our veteran actors like Chandramohan and Durga Khote on the cast I ventured to enter the theatre for which act I even now regret. The picture proved to be so boring that myself and my friends came out even before the show was over. The fact becomes doubly regrettable when I read your review of the picture in "filmindia" and had I taken a little trouble to go through your review before I went to see the picture I would have saved a lot of money, time and energy.

"I now remember what you remarked once that in foreign countries "filmindia" is the Bible of Indian films but I could now boldly add that there are millions in India itself for whom "filmindia" is the Bible of the Indian film industry."

MADRAS. A. V. Savithri.

DON'T I?

"I was very much vexed to get your "filmindia" over here (Iraq) the other day by 'registered post'. Everybody in my office thronged round me demanding to have at least a look at the pages thereof. Bewildered I stood in their midst, confronting a problem as to whom I should oblige. Cruelly I left them all with the magazine in my safe custody, thereby incurring their displeasure. Could you tell me why even people who bitterly hate you for your frank, judicious comments, die for the magazine? Presumably you edit it with some magical power that bewitches even your enemies. Do you?"

B. K. Devaraj
PAIFORCE.

5% IS TOO MUCH

"If I remember correct, you have once stated that only pictures with 5% entertainment will be reviewed in your magazine. But you have all along been very kind to one and all producers by reviewing all rotten pictures thus creating the impression in the mind of the readers that there is 5% entertainment in each of them. Instead, why not emphatically state that such and such a picture will not at all be reviewed as it is not worth reviewing. Some independent producers, of course, may not care for a frank statement of this sort and may on the contrary treat it as an insult. But surely a man like Chandulal Shah who produces flops after flops dare not ignore your remarks. Such honest criticism is bound to awaken those producers who only dream of turning out pictures one after another paying little heed to the quality of their products.

BOMBAY. V. R. Murthy.

RIDING ON THE TIDE

"Many new film companies are being floated and patriotic themes being advertised. Where to, are the productions of "Jai Hind," "Inquilab", "1857" etc. going to lead us? Is it not high time that some of our widely-read film journals organize a campaign to stop these dangerously patriotic producers from betraying the Indian National Congress?"

BOMBAY. I. J. Vora.

WHO STOPS THEM?

"It is often seen that the wives, in the pictures, call their husbands as 'Nath' or 'Swami', which is quite improper. It denotes serfdom, servitude and great inferiority; and I am unable to understand as to why do the women of today, claiming equality, not object to it? Wives may call their husbands by names."

GONDIA. R. K. Pashine.

Jairaj plays a good role in "Rajputani", a historical picture of Ranjit

"Gouri" Flops At The Box Offices!

Bad Direction Kills A Good Story Idea!

This is another Kedar Sharma picture from the Ranjit Studios and it is therefore not surprising that it has failed to attract the crowds. As critics, however, we don't keep company with the crowds. In fact, we run away from them with Art as our handmaid and with purpose as our goal to a lonely corner to evaluate the work of Kedar Sharma about whom we still nurse an early impression of being both an artist and an intellectual.

Judged from our lonely critic's corner, "Gouri" remains a dying effort of a very tired man, who having come across a good thing just wondered what to do about it and kept wondering from the beginning to the end of it.

It is amazing how many people in this country indulge in random and erratic thinking. Take the instance of this fellow Kedar Sharma. He starts to produce a progressive picture by putting his heroine in the brothel of a city and sending a humanitarian villager to rescue her from her world of sin and vice. But just in the nick of time, Kedar Sharma shivers with conventional fever and quite hurriedly, through the mouth of the heroine, tells us that though two peop'e, one drunken and the other crazy, had passes at her she was still a virgin—untouched, even though one of them had dared to s'ap her. Kedar wants to tell the world, much against the tempo of the story, that his heroine—an overgrown woman—fought one and all and remained a virgin confined in a solitary cell of a brothel, in spite of constant attempts made on her. This is a believe-it-or-not story and we are asked to believe it by Kedar who would have to show otherwise a woman lost against her will, no longer a virgin, at the sight of whom the puritanic villager would run miles away.

Besides, what would our conventional society say if they found the educated and respectable Kedar Sharma trying to reclaim a lost woman at the hands of a Mellin's-Food-villager, untouched by human hand?

"GOURI"	
Producers:	Ranjit Movietone
Language:	Hindustani
Story, Songs & Dialogue:	Kedar Sharma
Photography:	G. K. Mehta
Sound:	Thakorbhai Patel
Music:	Khemchand Prakash
Cast:	Prithviraj, Shamim. Monica Desai and others
Released At:	Central, Bombay.
Date of Release:	16th February 1946.

DIRECTOR:
KEDAR SHARMA

Kedar Sharma, the intellectual, fancied this theme in his wild dream but Kedar, the wordly-wise film director, trembled at its thought and sent the purpose of this theme flying to the winds by giving us the conventional twist to the basic thematic aspect of the heroine's portrayal.

Imagine the size and age of the heroine as seen in the picture and see whether you can strain your imagination enough to believe that she is still a virgin. If not in the brothel it might have been in the original village from where she came, the heroine seemed to have lost her virginity, looking at the figure presented on the screen, long long before. And yet, we are asked to bring a cloud of fantastic imagination before our eyes and belie them by not seeing what they actually see.

A VILLAGER'S ADVENTURE

With this terrific strain on the mind and the eye we begin the story of Binoy, a young villager, who goes with Raja, the village barber, to Calcutta for the first time. Binoy strays into a brothel where he meets Gouri, the heroine, who is a virgin in a brothel. (according to Kedar Sharma).

Moved by her tale of woe, Binoy rescues the maiden and returns to the village with her like the Prince in a fairy tale.

Recruit S. L. Nayar of Meripara, Meerut, has talent in acting and skill in make-up. He sent us several photos but this one has his original face.

In the village, Binoy has a sweetheart in Padma, a beautiful village belle. After the usual interludes Binoy wins his mother over and marries Gouri. Padma is heart broken and takes the usual line of the wounded tigress. It is after this marriage that Kedar Sharma's romantic instincts outstep his philosophic ideas. He cannot make up his mind whether to keep his heroine at the conventional level of dignity and poise as a Hindu wife or to make her a frivolous partner of a villager's life. The way she actually behaves after marriage, we feel that she had brought brothel mannerisms into the married life, forgetting this technique completely during her brothel sequences in which she had behaved like a normal, subduced woman.

This cheap and vulgar interpretation of her role after marriage forfeits all the sympathy one could have with the heroine.

Actually, later on, when the heroine is driven out of the home and separated from her child, no one feels sympathetic for her sad lot. Kedar Sharma's frivolous treatment of her married life costs the heroine the much-needed sympathy of the audience.

The story proceeds on the usual lines in which the heroine gets a child and through petty jealousies and intrigues by mean neighbours is merci-

essly exposed and her past is thrown nto the public square for general dicu'e. Binoy's mother drives the irl out keeping the little child at eme.

Gouri strays through usual hard-ips and gets a haven with an old ompounder who looks after her as is daughter. When Binoy returns, e goes crazy and goes in search of is wife wi h his little chi'd on his rms. Padma, the vi lage belle, suffers om pangs of true love and also starts search of Binoy.

Al' the strings of the drama are ulled together in the slums of a'cutta where Binoy looks like an ntamed an'mal with years of growth low his chin, still searching for ouri.

We forgot to te'l you of the sym-olic profession of Binoy of making lay idols of gods and goddesses. hough this was the major philosophy f the picture it was turned into a inute particle of the story due to ck of imagination. Through his abit of giving his idols six toes to ne of the feet, in sympathy with the x possessed by Gouri, the heroine comes to know of Binoy's existence and reaches the slums to find Padma already instal'ed there. As it would be unconventional to show on the screen two wives living with a sing'e husband, though it can be done with ease in real life, Kedar Sharma manages to kil' Gouri quickly and hand over the villager to his vil'age belle.

Thus ends the story which began with one intention and ended with altogether another. Thanks, to the 'intellectual' flights of Kedar Sharma.

POOR PRODUCTION VALUES

As a motion picture it is enough to say that "Gouri" is a Ranjit picture which maintains al' the 'distinctions' of Ranjit during the las: six years.

The songs of the picture are poor. The music is a funny combination of words and orchestra. The artiste sang one song while the orchestra p'ayed another one altogether.

The sound recording is pretty good while the photography is pleasant in parts.

From the players, Prithviraj in the role of Binoy is a complete miscast as a village boy. With his aged face and his huge bulk he looks more like a village grandpa. Keeping faith with his tiresome mannerisms Prithvi jerks himse'f in and out of the scenes and looks completely hideous in the slums of Calcutta, in fact more hideous than the origina' ones born in the slums.

Monica in the role of Gouri gives a rude shock to our pet notions about virgins. She looks hideous with her ugly nostrils and her sagging body At a couple of pathetic places she gives a g'impse of some good work but her bad diction of the dialogues takes the kick out of these spots also.

Shamim in the role of Padma just forgets to act. She moves about making faces and imagining that a'l that was wanted was being given and more of it.

In the role of the mother, Rajkumari Shukla gives her usual patent performance, but she has so litt'e to do that she is not noticed in the picture. The others in the picture don't count.

In short, "Gouri" is boredom in celluloid.

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"Prabhu-Ka-Ghar" Misses The Mark

Grave Injustice To Khurshid

Next time when the Brain Trust of the Ranjit Studios decides to copy other motion pictures it should make up its mind about its main inspiration instead of shuttling between two stories. "Prabhu-Ka-Ghar" is neither the story of "Bernadette" nor the tale of "Bodana". And it is a pity seeing that the subject had enough basic dramatic value to be made into a powerful motion picture.

We however congratulate the person who coined that happy title "Prabhu-Ka-Ghar". Though the picture does not deserve this title, the name, nevertheless, is so eloquent that a very powerful and philosophic story could have been written under its inspiration.

The present picture is a complete mess of lofty intentions due to erratic planning and lack of imagination and therefore it fails to appeal.

The story of the picture is a synthetic concoction mainly composed of different incidents picked either from "Song of Bernadette" or from "Bhakta Bodana". The role of Alka is inspired by "Bernadette" while that of Rudrasen takes after the life story of "Bodana", the dacoit-devotee. Between these two devotional ends there is many an incident stolen from the lives of different saints of India, which are put into the story. A notable one is from the story of "Gora Kumbhar" who got his hands cut because they had committed an act of sin.

Rustomji Poonawalla plays a character role in "Naiyya" supervised by Mazhar Khan.

"PRABHU-KA-GHAR"

Producers: Ranjit Movietone
Language: Hindustani
Story: Gunvantrai Acharya & Munshi Dil
Dialogue: Munshi Dil
Songs: Pandit Indra
Music: Bulo C.Rani & Khemchand Prakash
Photography: D. K. Ambre
Audiography: G. K. Mehta
Cast: Khurshid, Trilok Kapoor, Sulochana Chatterji. Bipin Gupta, Sheikh Hassan etc.
Released At: Royal Opera, Bombay.
Date of Release: 12th Jan. 1946.
Directed By:
VAJAHAT MIRZA

The story opens with an unknown village girl Alka talking to Nanda, another village girl, some sentimental nonsense about universal love. Throughout the picture we are never told who this Alka is beyond a passing reference in some dialogues that she has a brother in Sarang. We do not even know where she lives, what she does for her living, nor do we know about her instincts and inclinations in life as a young girl. All that we are told is that she is a devotee of God but we are not told how and where she is inspired with this devotion.

In another scene in the temple we are shown that she enters the temple with her companion Nanda and stands in the presence of the idol right inside the inner temple, something that is never done in Hindu temples, the privilege of doing so belonging only to the priests who carry out the daily worship. Throughout the picture we are never told why this girl Alka is trying to build a temple on a distant village hillock when already a good temple existed nearby, where she could go and pray whenever she liked and even touch the feet of the Lord without anybody objecting. And yet in the latter part of the picture we are asked to witness the fanatic zeal of this girl in building a rickety temple and praying for the idol of Krishna to come there by divine miracle. The character of Alka remains therefore suspended in thin air throughout the story and fails to be convincing.

Mehtab and Jagirdar get a coy moment in "Bairam Khan."

The other important character in the picture is that of Rudrasen, the dacoit, who has terrorized the village-side and the entire kingdom with his numerous acts of crime. This man has previous history behind him. He is the brother of the ruling chief nursing a grievance in his heart. The injustice done to him, we are told, has made him a ruthless dacoit. But Rudrasen had pursued his rebel destiny all alone leaving behind a son in Arvind. The son does not know who his father is and, for a time, the father does not know what has become of his son. As is usual with such a character, the king declares a reward for his capture and Arvind picks up the gauntlet. After many escapes Arvind and Rudrasen come to blows and Rudrasen runs away to the hill of the rickety temple and in a minute after he meets Alka and she gives him some water to drink, the dacoit turns into a devotee. The

transformation is so sudden that the breath of the audience is taken away with it.

Between these two characters, the entire story is written and for a long time the writers seem worried about making up their minds whether to give Alka more importance or whether Rudrasen should be the top-dog. Ultimately Bipin Gupta who plays Rudrasen being more loyal and polite to the producers wins the race of favouritism at the expense of Khurshid on whom the whole story should have been built. This is an injustice done to Khurshid, the main artiste of the story and whatever personal satisfaction the producers get out of this it must be recorded here that 'Prabhu Ka-Ghar' has failed as a motion picture because of this stupid decision. Had the producers developed the role of Alka giving it a logical beginning and ending it in a logical manner making the character of Rudrasen only incidental to the story, the picture would have looked more like "Song of Bernadette" and as such would have appealed to the audiences more than it does now.

With these two main characters running in and out of the screen erratically, "Prabhu-Ka-Ghar" has become a hotch-potch between a village girl and a dacoit. Rudrasen steals the ornaments from the temple in the presence of Alka and accepts the challenge of Arvind, the Commander of the army to capture him. Before his capture, however, Rudrasen becomes a devotee of God seeking penitence from the Almighty. Now there is some interlude of the villainous element in the town in the character of Kanchan Seth. This fellow is a rich Bania who extorts money from the poor and lives on it. After the usual unconvincing incidents, a tame fire is shown in which Kanchan Seth's daughter dies and her dead body is recovered from the flames by Rudrasen, now a devotee. That gives Alka a chance to perform her second miracle in which the child is brought back to life. All this time Rudrasen is a silent spectator of the spiritual heights of Alka. He patiently waits for his own turn to perform miracles which Ranjit writers, in their usual obliging manner, provide towards the end of the story

Did we forget to tell you about the frustrative romance between Arvind and Alka? These two are evidently in love but they can not make up their mind what to do about each other till the end. So both keep pulling each other throughout the story with the usual romantic nonsense uttered in the usual sentimental strain.

The climax is soon reached when Arvind discovers the fact that in the bearded devotee is not only the person of Rudrasen, the dacoit but also of his father After some silly talk all are rushed to the presence of the

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Gram : "MYSORECINE" Phone : 41754.

It seems to be rather a 'catty' situation with so many around Kanan in "Rajlaxmi."

king and after some more silly talk all are brought back again to the temple on the hillock and at the express wish of the dacoit-devotee he is buried in the ground and the final miracle of arrows turning into flowers, is performed. Thus ends a good subject which only Indians can spoil and make silly and only Indians can see and believe.

NO PRODUCTION VALUES

As is usual with many Ranjit pictures "Prabhu-Ka-Ghar" also presents weak and indifferent production values The photography is far from being uniform or pleasant. The recording is more bad than good. The music is common. The songs are pretty well written this time by Pandit Indra bar a few twisted words for rhyming purposes. Song No. 10 is a well-written protest in the form of a prayer to Divinity. The dialogue is hardly forceful while parts are definitely wrongly expressed. The orchestration behind the songs is very unhappy and runs away from the words leaving the artiste miserably alone with her words. The ghost voice chosen for Bipin Gupta's song is from the hostile group. It is diametrically against the natural tone of the speaking voice of Bipin Gupta besides being too weak and tender for the role of a dacoit. When choosing ghost voices it is essential that only such voices as can be found in sympathy with the spirit of the role and in near harmony with the natural voice of the main artiste should be chosen. But in Ranjit there doesn't seem to be any such planning or design in work. It is therefore no wonder that both the songs of Bipin Gupta fail to appeal. Imagine the effect on the audience when they find a dacoit that roars and thunders throughout the early parts of the picture, suddenly singing like a cuckoo when he becomes a devotee in a semi-effeminate voice. The least that people can do is to suppress a laughter.

The direction of Vajahat Mirza is in short a misdirection of so much energy.

NOTHING TO REMEMBER

None of the players gives any outstanding performance which can be remembered even for a day. As is usual, Khurshid does her work in her usual manner in the role of Alka, but from the beginning to the end she fails to convince about the spiritual aspect of her role. In parts she actually vamps and at other places when she works there is neither devotion around nor any spiritual light within. Khurshid plays the role as 'prettily' as she did in 'Pardeshi' without realising that the two characters were different.

Bipin Gupta makes his maiden appearance in Bombay in this picture. Had they not stripped Bipin and shown his poor flesh it would have been easier to believe his role as a ruthless dacoit. The man has a voice and stern features to match but below the neck he has poor flabby flesh which is never a distinctive feature of hard-boiled dacoits. Whenever, therefore, Bipin thunders he gives an impression of a lamb roaring like a lion. Bipin's dialogues need a lot of polishing. From the histrionic point of view, however, Bipin has done his work with some understanding of the spirit of his role.

Trilok Kapoor in the role of Arvind walks through the picture like the Commander of the army which he plays. Even in his love scenes with Alka he does not relax his military discipline and remains stiff, true to the military traditions. No wonder Alka could not make up her mind finally. Sheikh Hassan in the role of Sarang becomes conscious of the fact that he has to play up the comedy role with Nanda played by Sulochana Chatterjee. Between the two they continue a tug of romance constantly looking at the audience for approval and to make sure that they are doing the right thing. Theirs is an obliging performance which needs constant approval from the spectators and it seems that without constant pulling they would not have gone to the end of the story. Prakash, a new-comer, does pretty well as Kanchan Seth without being camera-conscious. He is worth considering for future pictures.

Munny Aga is the most humorous king we have seen in any motion picture. His pan-painted teeth could be seen from a mile away and the way he spoke his dialogues he gave an impression that the king was feeling funny somewhere at the end of his spine. From the beginning to the end he behaved like Alice in Wonderland.

After all said and done, no one need be very disappointed with "Prabhu-Ka-Ghar". This picture carries further the recent traditions of Ranjit. A slight relief is that this one is a shade better.

"Paristaan" Becomes A Frothy Comedy

Presents A Cruel Slander On The Bengal Tragedy

Producer N. R. Acharya has given some frothy and fantastic entertainment in his new picture "Paristaan". It begins with the hypothetical argument of a woman looking upon a man as her enemy. With this basic idea, the story writer has created many giggling situations without being serious anywhere during the complete length of the story. The whole subject has been handled in a very frivolous and frothy manner and though there is hardly anything to complain about the picture, yet it fails to satisfy or even to humour at the end of the experience.

It is rather a sad reflection to find that the story writer has used the recent grim Bengal tragedy, in which millions died, to provide him with some humorous incidents by creating a motherless orphan as the crux of several humorous situations. It is rather a cruel way of doing things and the humour created by the little Bengali baby leaves a bad taste in the mouth.

"PARISTAAN"

Producers: Acharya Art Productions Ltd.
Language: Hindustani
Story: Vaju Kotak
Dialogue: G. S. Potdar
Songs: Rupdas & Ninoo
Music: Ninu Muzumdar
Photography: Jimmy Kapadia
Sound Recording: S. C. Patil
Cast: Pahari Sanyal, Anjali Devi, Sunalini Devi, Kamal Zamindar, Master Amritlal, Padma Banerjee etc.
Released At: Swastik, Bombay.
Date of Release: 19th January 1946.
Directed By: MAHESH KAUL

Veena becomes a Rajput maiden in "Rajputani," a Ranjit hit.

Mubarak's protruding eyes bulge more when they rove over Para in "Soni Mahiwal", a Jayant Desai production.

TRANSPARENT STUFF

The story is very simple. We are shown a number of girls with a few grown-up cats conducting an institution called "Nari Pratishthan". In this institution man is the common sworn enemy who is abused constantly for one cause or another. The elderly cats try to bring up the girls with this poison instilled in them and the girls are not allowed to meet any man.

Among the girls there is Chanchal who is already interested in Biren, a city-boy. Chanchal is often pulled up severely by the matron and by Shyama who acts as the secretary of the institution. Shyama is quite an attractive girl and behaves in a stiff manner believing for a time in the discipline and the sermons of the elders.

On the other hand, in the town, we are introduced to Rasik, a musician, who has by coincidence acquired a unit of dancers in Banke and Pyari. After a lot of mix up Rasik comes across Chanchal and a pandemonium is created in the institution where men were not allowed before. Rasik somehow manages to get himself appointed as the music teacher of the girls and thus comes nearer Shyama

his ultimate sweetheart. Now begin a number of romantic interludes in the hit-and-miss manner till things reach a climax in which Rasik takes away Shyama, Chanchal marries Biren and the institution is broken up and turned into a maternity hospital. At the end of it all we find Chanchal having a daughter, Shyama having 2 daughters, and Banke having 3 daughters. The whole story is planned for entertainment and one must admit that it does entertain in parts though very superficially.

POOR PRODUCTION

As a motion picture "Paristaan", however, is rather a poor production once again proving the cheap commercial rush with which Shree Sound Studios seems to be functioning at present. Sound and photography are both erratic and inconsistent. The music is very poor while the song compositions are nothing much to worry about. Vaju Kotak's story idea is quite good. One however wishes that he had not developed certain sequences so crudely. The dialogue is pretty attractive in parts. With a little better editing, the picture would have become more slick. The direction of Mahesh Kaul is not at all bad seeing that he had to manage a number of stupid things in a sensible manner.

As most of the story is based on incidents and slapstick, there is hardly any scope for anyone to show histrionic talent. Anjali Devi, however, attracts a bit of attention by looking quite sweet in parts in the role of Shyama while Master Amritlal gives a good slapstick performance as Banke, the dancer. Pahari Sanyal disappoints in the role of Rasik while Kamal Zamindar must be considered as utterly hopeless in the role of Biren. This boy needs a little more experience. It was surprising to see Sunalini Devi giving a bad performance in the role of the matron. She speaks a mouthful of words in a very stagy manner and fails to convince everyone about the missionary enthusiasm which the institution required to propagate its queer ideals.

In fine, "Paristaan" can be called not a bad entertainer if you are not looking out for anything intel'ectual in it.

Recruit Jagdish c/o Narsingh Dass Khurana, Divisional Pay Office, Rawalpindi, has a "lurking desire to adopt the film career." He has 70 inches of frame and 1 maund and 30 seers of personality in moral support.

SUPPORTED BY:
★ SURAIYA BANU ★ RASHID ★ ROSHAN LAL ★
Photography : N. M. ADHIKARI
Audiography : N. S. NAIR
Dances : D. BABULAL
Music : ARUN ROY & S. ASIF
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'Din Raat' Slanders Our Film Industry

Good Theme Poisoned By Rotten Interludes

The box-office success which Navyug Chitrapat achieved in "Panna" recently seems to have gone to their head, seeing that they have thrown good taste and discretion to the winds in their recent production "Din Raat".

"Din Raat" had a good theme for a motion picture in so far as it related to the natural conflict between a married couple arising out of their pursuit of different vocations in life. In this aspect of the story "Din Raat" is quite a good picture and breaks new ground in its screen treatment even though certain punches in the picture are unblushingly borrowed from a couple of foreign stories.

What is however dirty in the story are the sequences between a film producer and the female star of his studio. After seeing these sequences, one wonders whether our film industry is really constituted of such film producers as shown in "Din Raat". These sequences constitute a damnable slander on the Indian film industry which keeps on inviting society girls to take up the film career in larger numbers.

Producer W. Z. Ahmed is one of our very few cultured film craftsmen, whose work commands respect from all. Ahmed has a versatile production programme in hand for the year 1946

"DIN RAAT"

Producers:	Navayug Chitrapat Ltd.
Language:	Hindustani
Story & Screenplay:	Roy Kinikar
Dialogue:	Abdul Baqui
Songs:	Santokh Nadeem
Music:	Dada Chandekar
Photography:	Balwant Dhavale
Audiography:	Bal Chavan
Cast:	Snehaprabha Pradhan, Paresh Banerjee, Sulochana Chatterjee, Vasant Thengdi, etc.
Released At:	Krishna, Bombay.
Date of Release:	8th Feb. 1946

Directed By:
SHOREY DAULTALVI

After seeing "Din Raat" no decent girl will be induced to take up the screen as a career because in this picture, produced by a film producer, the most slandered person is the film producer himself who is shown as a drunkard and debauch, taking immoral liberties with his main star. Apart from being untrue, these sequences are portrayed in a filthy and malicious manner and do not reflect happily on the business morality of the producers.

GOOD BASIC THEME

Apart from this dirty stuff, the story of "Din Raat" is quite engaging. Kamala and Leela are two educated girls economically independent in life. Kamala, the elder sister, is shown as a practising doctor attached to a hospital while Leela, the younger one, is shown as a phlegmatic artiste doing film work.

Recruit Prem Suman of Lahore has forgotten to give his address. He should have unless he is a postman. He has five years stage experience, stands 5' 8" and is 25 years old.

Kamala meets Paresh, the hero, accidentally and both fall in love with each other. Paresh is from the villages where his father Bikram Pandit has already arranged a village girl as his life partner. The story now takes the usual turn in which Paresh objects to his father's arrangement and leaves the village to marry Dr. Kamala. The father excites the hostility of the man whose daughter was engaged to Paresh and in consequence becomes miserable and unhappy.

Paresh and Dr. Kamala live as husband and wife each doing different work. Dr. Kamala goes to the hospital, sometimes during the day and sometimes at night and Paresh goes to an office always during the day and stays at home during nights. There are days when the husband and wife miss each other terribly due to the duties of their different vocations. These interludes of absence put a strain on the love between the two and ultimately lead to a terrific quarrel and misunderstanding.

Dr. Kamala who works with noble ideals in view finds her husband unsympathetic and becomes miserable. The climax is soon reached when Paresh walks out of the home calling his wife numerous names. As film coincidence would have it, Kamala has just performed an operation on Bikram Pandit, the father of her husband and saved his life without knowing that the man saved was her

It is the usual wine-and-woman situation with the wine unnamed but the woman is Kalyani as seen in "Haqdar,"a Dugal picture.

father-in-law. Later on Bikram Pandit calls on Dr. Kamala to give a small present. He discovers her to be unhappy and identifying her as his daughter-in-law, he goes back to Paresh and opens his eyes to the truth of the circumstances and brings him back. All are soon happy.

The least said about the film producer and the film artiste sequences, the better. They are filthy from the beginning to the end.

KILLED BY BAD RECORDING

While the photography of "Din Raat" is quite pleasant in parts, the same cannot be said about the recording of the picture. The recording of many important sequences and songs is very bad and cannot be heard inspite of lot of strain. Almost all the songs are very badly recorded and at places even the orchestra behind the songs has completely disappeared. This feature of the picture kills the entertainment va'ue of the story considerably. The dialogue is quite good and brilliant in a coup'e of places. The song compositions however are not happy being the rehash of the usual words usual'y written by Punjabi lyric writers. In the 8 songs that we find in the picture, the two words "Jawani" and "Joban" have been repeated several times. To be exact "Jawani" is heard 8 times while "Joban" is echoed 5 times. With so much of "Joban" and "Jawani" thrown about it is not difficult to imagine that the songs are made unnecessarily suggestive and vulgar. The tunes of the songs are far from being happy. In fact, not a single tune is likely to be popular. The story of Roy Kinikar is pretty good in so far as it relates to the sequences between the lady doctor and her husband.

Shorey Daultalvi's direction is quite slick and promising. His technique, however, of opening a shot on two figures and rushing to the close-up of one, several times in this picture is not quite happy. This method creates an optical strain and we hope he uses the more normal way of going from the close-up to the mid-shot.

SNEHAPRABHA SHINES

From the players Snehaprabha Pradhan gives a very intelligent and charming performance in the role of Dr. Kamala. She acquits herself with the requisite dignity and poise necessary for a medico. Throughout the picture her performance is so natural that it is pleasant to see this talented girl back again in old form after a long time. One however wishes that Snehaprabha had delivered her dialogue with better phonetics. She still sounds a bit provincial. In the role of Paresh, the hero, Paresh Banerjee gives rather a poor performance. In contrast with the dignity and poise c Snehaprabha, Paresh looks very muc an effeminate product. His make-u is also very unhappy with lipstick an eye-shade used by women artiste Paresh should learn a little more abou his personal make-up if he intends t play the hero in future. Sulochar Chatterjee, in the role of Leela, th film star, gives some graceful danc but acts rather clumsily in other s quences.

Vasant Thengdi as Manoharlal, th film producer, gives a disgusting pe formance and speaks his dialogue very, very badly. From the rest D Kashmiri gives quite a good perfo mance, as Bikram Pandit, the fathe of the hero. He should have, hov ever, shown a little more loyalty fo his beard which begins its career b being grey in the beginning, becom black on the hospital cot and gre once again in the end. If the dire tor had not the brains to check u his continuity, it is high time th the artistes look after themselves.

As a motion picture, "Din Raat is entertaining in parts. Though it i nothing to cry about, it is not at al a bad time-killer provided you do no have to see the filthy sequences abou the film producer.

Recruit R. G. Qaisar of 210 B Wes End Road, Meerut Cantt., says he i an aristocrat being groomed for stu dies in England. He wants to cu away for films even on fifteen runee a month. Right spirit, though fool hardy.

Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:—

***** (5*) Excellent, Don't miss. **** (4*) Very good. *** (3*) Quite good
** (2*) Tolerable. Entertaining in parts. * (1*) Rotten. Avoid.

Pictures reviewed in "filmindia" from January 1945

A

(2*) **'Aina'** (Hindustani) (D.R.D.) March '45 issue—Social.—"presents the same old story—is a small money-maker."

(1*) **'Albeli'**—(Hindustani) (Talwar) March '46—social—"a boring gipsy yarn."

(1*) **'Amrapali'** (Hindi) (Murli) Jan. '46 issue—historical romance—"proves a terribly boring experience."

B

(2*) **'Bari Baat'** (Hindustani) (Mazhar Art) Jan. '45 issue—Social.—"not at all a bad time-killer if you have nothing particular to do."

(1*) **'Bari Ma'** (Hindustani) (Prafulla) Sept. '45 issue Propaganda Social.—"year's most rotten show."

(3*) **'Bhabi Kal'**—(Bengali) (K. B. Pictures) March '46—social—"every one should see for its high-flown ideology."

(1*) **'Bhagya Laxmi'** (Hindustani) (Laxmi) May '45 issue—Social.—"proves just so much trash."

(2*) **'Bhai Jan'** (Urdu) (United Films) Dec. '45 issue—Social—"presents the usual sob-stuff."

(1*) **"Bisvi Sadi"** (Hindi) (Bhavnani Feb. '46 issue—social romance—"silly story—presents boredom in celluloid."

(2*) **'Bhartruhari'** (Hindustani) (Navin) Aug. '45 issue—Mythological.—"nothing much."

(2*) **'Bondita'** (Bengali) (New Talkies) July '45 issue—Social.—"sob-stuff pure and simple."

(1*) **'Burma Rani'** (Tamil) (Modern Theatres) May '45 issue—propaganda social.—"a crude war thriller".

C

(2*) **'Caravan'** (Hindustani) (Ranjit) May '45 issue—gipsy social—"interesting story indifferently handled."

(2*) **'Chal Chal Re Navjawan'** (Hindustani) (Filmistan) Jan. '45 issue—Social.—"is not worth seeing twice."

(1*) **'Chand Chakori'** (Hindustani) (Ranjit) March '46—social—"provides headache".

(2*) **'Chand'** (Hindustani) (Prabhat) Feb. '45 issue—Propaganda Social.—"a light entertainment."

(3*) **'Chandragupta'** (Hindi) (Jayant Desai) April '45 issue—Historical.—"Historically incorrect but entertaining."

(3*) **'Chhamia'** (Hindustani) (Protima Dasgupta) Oct. '45 issue—Social.—"presents sensible entertainment."

(1*) **'Chand Tara'** (Hindustani) (Asiatic) Dec. '45 issue—Social.—"a stupid time-killer without even a single moment of intelligent relief."

D

(1*) **"Dhamki"** (Urdu) (Pancholi) Feb. '46 issue—detective thriller—"a stupid and tiresome

(1*) **"Dhanna Bhagat"** (Hindi) (Ranjit) Feb. '46 issue—devotional social—"just another devotional hocus."

(1*) **'Dotana'** (Bengali) (Eureka) June '45 issue—Social.—"just rotten and disgusting."

(2*) **'Dui Purush'** (Bengali) (New Theatres) Nov. '45 issue—Social.—"rattles down N. T. Standard—there are spots where the picture proves slightly entertaining."

E

(3*) **'Ek Din-ka-Sultan'** (Urdu) (Minerva) Jan. '46 issue—historical romance—"a picture worth seeing, at least for some good entertainment."

G

(1*) **'Gaali'** (Hindustani) (N. R. Desai Productions) March '45 issue—Social.—"presents disappointing entertainment."

(2*) **'Ghar'** (Hindustani) (Sunrise) Jan. '46 issue—Social—"a good picture to see though it drags at places."

(3*) **'Geet'** (Hindustani) (Kardar) Sept. '45 issue—Social.—"a picture worth seeing."

H

(2*) **'Hamara Sansar'** (Hindi) (Prakash) March '46—social—"theme overplayed for screen purposes."

(4*) **'Hamrahi'** (Hindustani) (New Theatres) Oct. 45 issue.—Social.—"a picture which is worth going a long way to see."

(1*) **'Hospital'** (Hindustani) (M. P. Productions) April '45 issue—Social.—"presents stupid and boring stuff."

(2*) **'Humayun'** (Urdu) (Mehboob) July '45 issue—Historical.—"Sadly fails to entertain."

I

(2*) **'Ismat'** (Urdu) (Fazli Bros.) April '45 issue—Social—"presents common uninteresting plot."

J

(2*) **'Jwar Bhata'** (Hindustani) (Bombay Talkies) Jan. '45 issue—Social.—"nothing outstanding—yet it is not a bad time-killer."

K

(1*) **'Kalankini'** (Bengali) (Indrapuri) March '46—social—"picture should be scrupulously avoided".

(1*) **'Kiran'** (Hindustani) (Ramnik) July '45 issue—Social.—"just a rotten picture."

(2*) **'Krishnarjun Yuddha'** (Hindi) (Murari) Sept. '45 issue—Mythological—"a boring story."

(2*) **'Kaise Kahun'** (Hindustani) (Pancholi) Jan. '46 issue—social—"is not such an awful time killer."

L

(1*) **'Lakharani'** (Hindustani) (Prabhat) Dec. '45 issue—costume fantasy—"a picture too rotten for words."

(2*) **'Lalkar'** (Hindustani) (Jayant Desai) Feb. '45 issue—Social.—"not a bad time-killer if you are not looking for anything intellectual in it."

(2*) **'Lal Haveli'** (Hindustani) (Bombay Cinetone) Feb. '45 issue—Social—"continues to entertain throughout its length."

(1*) **'Lady Doctor'** (Hindustani) (Venus) June '45 issue—Social.—"should be considered an all round flop."

(2*) **'Leila Majnu'** (Urdu) (Hindi) June '45 issue—folklore.—"proves slightly boring."

M

(1*) **'Maha Maya'** (Tamil) (Jupiter) March '45—issue—Mythological.—"moderate stuff without much entertainment."

(2*) **Miss Devi'** (Hindustani) (Laxmi) Oct. '45 issue—Propaganda Social.—"a pretty cheap production."

(2*) **'My Sister'** (Hindustani) (New Theatres) March '45 issue—Social.—"a common story clumsily done—expected to run well because of its orthodox theme."

(1*) **"Mumtaz Mahal"**—(Urdu) (Ranjit) Dec. '45 issue—Historical—"a disgusting distortion of history."

(2*) **'Mun-ki-Jeet'** (Hindustani) (Shalimar) Nov. '45 issue—Social.—"though travels a bit leisurely before interval, it gathers some tempo and drama after the interval."

(1*) **'Maharathi Karna'** (Hindustani) (Prabhakar) Nov. '45 issue—Mythological.—"a ludicrous portrayal of Mahabharat."

N

(2*) **'Nala Damayanti'** (Hindi) (Janak) July '45 issue—Mythological.—"a killing time-killer."

P

(1*) **'Pannadai'** (Hindi) (Pradeep) May '45 issue—Historical.—"Proves a heart-rending flop."

(3*) **'Panna'** (Hindustani) (Navyug) Aug. '45 issue—Propaganda Social.—"a good time-killer."

(1*) **'Path Bendhey Dilo'** (Bengali) (De-Luxe) July '45 issue—Social.—"a picture better avoided than seen."

(3*) **'Phool'** (Urdu) (Famous) June '45 issue—Social.—"a good picture if you do not mind a bit of morbid entertainment."

(1*) **"Paduka Pattabhishekam"** (Tamil) (Gemini) & (Rajarajeshwari) April '45 issue—Mythological.—"proves utterly disappointing."

(1*) **'Piya Milan'** (Hindustani) (Wadia Movietone) Nov. '45 issue—Social.—"all round rotten and boring show."

R

(3*) **'Rattan'** (Hindustani) (Jamuna) March '46—social—"not at all a bad entertainment."

(1*) **"Ratnavali"** (Hindi) (Amar) Feb. '46 issue—mythological —"a waste of time and money."

S

(1*) **'Sawan'** (Hindustani) (Sanjiwan Art) June '45 issue—Social.—"waste of celluloid."

(1*) **'Seetha Rama Jananam'** (Telugu) (Prathibha Pictures). July '45 issue—Mythological.—"all that it can do is to create some disgusting boredom.

(5*) **'Shakuntala'** (Stage) (Hindustani) (Prithvi Theatres) April '45 issue—Mythological.—"an excellent production."

(2*) **"Shikari"** (Hindustani) (Filmistan) Feb. '46 issue—propaganda social—"thin story material, well framed."

(1*) **'Shirin Farhad'** (Urdu) (Pancholi) June '45 issue—Folklore.—"intensely boring picture."

(2*) **'Song of Desert'**—(Urdu) (Jagriti) March '46—costume phantasy—"speedy thriller for masses."

(1*) **'Sri Valli'** (Tamil) (Saraswati) July '45 issue—Mythological.—"a stupid and boring affair."

(1*) **'Subah Sham'** (Urdu) (Indrapuri Studio) Dec. '45 issue—Social—"a dead picture. It has neither life nor movement."

T

(2*) **'Tadbir'** (Hindustani) (Jayant Desai) Jan. '46 issue—social—"tolerable in parts."

(2*) **'Tahsildar'** (Telugu) (Jagdish Films) May '45 issue—Social "a good time-killer."

(1*) **'Taramati'** (Hindustani) (Ramnik) Nov. '45 issue—Mythological.—"fails to move—is one long sequence of boredom."

U

(1*) **'Uspar'** (Hindustani) (Sun Art) May '45 issue—social.—"becomes a spineless stuff."

V

(3*) **'Veer Kunal'** (Hindi) (Kishore Sahu) Jan. '46 issue—historical—"is a picture more for the intellectuals than for the masses."

(3*) **'Vikramaditya'** (Hindi) (Prakash) Aug. '45 issue—Historical.—"becomes an entertaining picture.

(1*) **'Vish Kanya'** (Hindustani) (Ranjit) March '45 issue—Folklore.—"a motion picture poison one would not like to swallow."

(2*) **'Village Girl'** (Hindustani) (Ramnik) Nov. '45 issue—Social.—"a pleasant picture to see—story misses emotional target."

Y

(2*) **'Yateem'** (Hindustani) (Central Studios) July '45 issue—Social.—"makes good impression."

Z

(3*) **'Zeenat'** (Hindustani) (Eastern Pictures) Jan. '46 issue—social—"a picture worth seeing though presents popular emotional theme."

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Another Biography By

STANDARD PICTURES

"SWAMI-RAMTIRTH"

Directed & Produced By :

G. JAGIRDAR

Story, Dialogues & Songs :

SWAMI RAMANAND

Production-in-charge :

M. HAVEWALA

Soon To Be Released

"BAIRAM KHAN"

Directed By : G. JAGIRDAR

Produced By : M. HAVEWALA

Cameraman : Y. D. SARPOTDAR

Sound : K. EDULJI

Particulars :

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JYOTI STUDIOS, KENNEDY BRIDGE. : : : BOMBAY 7.

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THE OTHER KILLS THE SOUL
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MADHURI, NAVIN YAGNIK, MADAN PURI & SUMAN
Written by
CHOWDHARY
Produced & Directed
BY
MAZHAR KHAN